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LITERATURE.

North America. Edited and Enlarged by F. V. Hayden and A. R. C. Selwyn. "Stanford's Compendium of Geography and Travel, based on Hellwald's 'Die Erde und ihre Völker.'" (Stanford.)

THE useful work of which this is the fifth and apparently penultimate volume is slowly approaching completion, though the different sections have been issued at such wide intervals as to render some of the earlier treatises almost obsolete. But this lag-gard progress, almost inseparable from the method on which the editors work, is compensated for by the greater care which can be bestowed on the revision of Baron von Hellwald's heavy compilation.

The publisher is to be congratulated on the success which has hitherto attended his plan. The four previous volumes have maintained a creditable level, and the present one is quite equal to any of its predecessors. No more competent editors could have been found than the Directors of the United States and Geological Surveys. Dr. Hayden is at home in nearly every portion of the Great Republic; his own writings and official reports cover most of the ground, and from his position and connexion he is able to command information on almost every point where his personal knowledge may be defective. The same may be said of Dr. Selwyn so far as the Dominion is concerned. With Eastern Canada he is familiar; and, though his acquaintance with the mountain regions and the Pacific Slope is less intimate, he has seen enough of both to infuse a re-assuring flavour of individuality into the chapters which treat of this part of British North America. In 636 pages a capital outline is given of the geography, natural history, government, and social polity of the New World, and what information the text fails to supply the forty-eight wood-cuts and sixteen admirable maps go far to furnish. In brief, though there are numerous works on America, some more pretentious and many more elaborate, there is none which affords a fairer idea of the continent than the present compact manual. It is, perhaps, not a "popular" work, and much of it is far from easy reading. But we presume that it does not aim at competing with any rival which makes a speciality of graphic descriptions and word-pictures, and is intended more for educational purposes than for off-hand perusal. Otherwise, it has rather missed its mark. For the style is too dry and condensed to find acceptance with the circulating libraries, while it is of course too sketchy to be of any use to a specialist, who

will seek for information in more recondite authorities.

Having said thus much in praise of Drs. Hayden and Selwyn's conjoint work, we may be permitted to note a few points where it might be improved in future editions, and some oversights which have been detected in turning over the pages. In the first place, it strikes us that the title is a misnomer, for it is not a "Compendium" of "Travel" at all; and, secondly, that it is not on "North America," but solely on Canada and the United States, which is not quite the same thing. Mexico and the West Indies were described in an earlier volume on South America; but unless there is to be a special treatise on the Polar Regions—an urgent desideratum in geographical literature—the few bald pages about the Arctic Coasts of Canada are a most insufficient account of the High North, while North America, with Greenland and Mexico omitted, is a very mangled sort of continent. Next—and this criticism applies to the entire series—it is to be regretted that Hellwald's book was taken as the basis. In the original German it was of no authority whatever, compiled in the most ponderous fashion, devoid of any original data and deductions, and crammed with details which in the English version were unnecessary, since the profusion of maps serves to indicate the boundaries of countries and the shape of coasts more concisely than mere verbal description. It would therefore have been better had an entirely new book been prepared by fresh authors, who would have gained full credit for their own work, without being hampered by the plan of the erudite Teuton. It is, however, all the more to the editors' credit that they have completed their task so well, under such untoward circumstances. Both sections are good; but, from a literary and geographical point of view, we prefer Dr. Hayden's. It is clearer and more interesting, and displays a sounder intellectual perspective. Dr. Selwyn is too fond of lugging in the Geological Survey over which he so worthily presides, and quoting the labours of its officers, to the (doubtless unconscious) ignoring of the earlier and even more important explorations of non-official travellers. Here and there—e.g., p. 390—he evinces a tendency to drop into slang and poetry, and at several other places is apt to sink the *savant* to the level of the emigration agent when he raves about "boundless resources" and so forth. In both sections there is also too much of the school-geography kind of writing; and to devote a greater number of pages to Canada than to the United States is an unfair apportionment of space. A broad sweep of the brush would have served quite as well to convey the idea aimed at as all these tedious minutiae, which leave the impression of a canvas too small for the figures which have been crowded into it.

This much concerns the general execution. Now for a few trifling blemishes out of a number which we have marked more in the hope of seeing the book improved in the next edition than with any carping desire to pick faults in work done so conscientiously. Yucatan (p. 1) is a part of Mexico, not a separate country, as might be inferred from the wording of the

text. Mount Baker (p. 111) is so well known to be occasionally in eruption that it is needless saying it "is said to be still smoking." The account of San Francisco (p. 200) is good; but the description of Sir Charles Dilke is no longer applicable. Nor is it just to attribute the geological classification of the Pacific coal-fields (p. 160) to "Mr. Gabb, a geologist," for, long before that gentleman published his observations, an exactly similar division was made by an English writer. And, in a work where the Cascade Mountains are often mentioned, it is curious to notice the want of clearness with which their effect on the physical geography of North-west America is taught, and even more so to discover no allusion to the famous gold-mines of Cariboo. The individual States and Territories of the Union are not described: it is, therefore, puzzling to explain why a special chapter is devoted to Alaska, the least important of them all. The narrative of the Mormon proceedings is penned in such a way that, for anything to the contrary, it might be inferred Brigham Young is still alive; and we search in vain for any reference to the important Edmunds Act of 1881 against polygamy, though the Poland Bill of 1874 is mentioned. There is also, here and there, a lack of careful editing. Drs. Hayden and Selwyn having evidently worked without communication, both writers often repeat the same facts; for it is useless trying to sketch the physical geography of a continent within the artificial lines of political boundaries. This want of a general editor is seen in the use of such a hideous word as "Eskimos," who are in other places called "Esquimaux;" while Vancouver Island is sometimes spelled "Vancouver's," &c. The valuable "bunch grass" is not mentioned among the Canadian grasses (p. 494); and there is a peculiar American fallacy in the otherwise excellent account of the Californian Chinese when Dr. Hayden declares that a people who must pay custom-house dues for everything they import are "next to useless as a consumer" (p. 212). The *résumé* of American ethnography is extremely meagre and relates, almost entirely to the aborigines of the "plains." Dr. Selwyn's descriptions, in like manner, apply solely to those of Canada proper, for his division of the tribes will never satisfy ethnologists who have the numerous Pacific Coast tribes to account for, including the forty-two septes of Vancouver Island, speaking three, if not four, separate languages. Nor are the "Innoits" (p. 561) a "tribe;" and when the "Cowry" (p. 561) is mentioned, surely not the *Cypraea moneta*, but the "Hioqua" or "Dentalium" money is intended. Nor did it ever occur to me, after a long residence among many Indian tribes in an almost primitive condition, that they resembled "the Japanese in appearance and customs;" while it may be allowable to ask Dr. Selwyn's authority for the statement that "teak canoes, such as were made by the South Sea Islanders, have been found embedded in the sands of the Pacific shore [what other shore is there?] of Southern California." Admitting—which I do not—the general proposition, it must not be forgotten that teak is not an Oceanic tree, but a native of India and Burmah. Surely, also,

it is now about time to give a holiday to that hard-worked quotation from Campbell about "Accursed Brandt!" &c., &c., since historians have generally begun to doubt whether Brandt—so far from leading the Indians—was even present at the massacre of Wyoming. There is a section headed "Indian Missions" (p. 567); but under it there are only a few lines about the Moravian efforts to civilise the Eskimo, and no information at all regarding any Indian missions, though those of Mr. Duncan at Meklakatlah, and of the Abbé Pettitot on the Mackenzie, are of surpassing interest. Nor is it strictly accurate to affirm (p. 564) that the North-west territory is the last refuge of the Indians, or that the condition of the tribes is better now than under the old Hudson's Bay Company régime. Newfoundland (p. 290) is not a "territory" of Canada, but a separate colony with responsible government. The paragraphs about the Arctic Regions (p. 318) are not very accurate. Kane and Hall (p. 322) were not the sole American predecessors of Nares in Smith's Sound, for Hayes, who is not mentioned, did far better service to geography than the former; and it is now a little late in the day to talk of the "sea of Ancient Ice" north of the navigated portions of that gateway to the Pole. Fro-bisher Strait is not identical, as might be inferred from the words on p. 322, with that of Hudson; and where did Dr. Selwyn (or his principal) pick up that extraordinary statement about "groves of trees one foot in diameter" ("timber" in the Index) being found in Smith's Sound? Is it not also a little within the facts to state that "traces of Esquimaux" exist in Smith's Sound? For not only do traces exist, but little villages, though it is now admitted that no people live "north of Hall's highest point." From what antique work was Penant's old idea of the herring having its home in the Arctic Regions disinterred (p. 324); and is it not the antipodes of truth to say that the whalers' fleet is "ever increasing"? The account of British Columbia and Vancouver Island is brief, though accurate; but the remarkable discovery of gold in Leech River (during the summer of 1864 by the expedition under my command) ought to have been mentioned, as it is unique, no other finds of the precious metal having been made in the island. The Queen Charlotte Islands (p. 327) is hardly an "Eden," unless a country deluged with rain for half the year be entitled to that abused title. Is the Douglas fir—not "pine"—(p. 385) found on the "eastern base of the Rocky Mountains" (p. 489)? It is certainly a tree most characteristic of the western slope. Nor will Mr. Dall and my old friend and colleague, Frederick Whymp, be inclined to acquiesce in the assertion that the Yukon, which they traced in such travail, has "never been explored" (p. 451). The valuable yellow cedar (*Thuopsis Nutkatensis*) which grows near Fort Simpson ought to have been mentioned among the timber-trees; and Dr. Selwyn does not seem to be aware that the virgin copper, out of which the Hydahs at one time made their armorial "plates," was obtained from their own country, and is still found in the vicinity of the Skeena River. Victoria is correctly de-

scribed, though, owing to an involved sentence, the Olympian Mountains in Washington Territory (p. 600) are made to appear as if they were in Vancouver Island. A similar idea has, indeed, conveyed itself to the Index maker, who (p. 645) has boldly transferred them to British Columbia; and it must strike everyone familiar with these pleasing elevations that it is a ludicrous abuse of language to term Mount Tolmie and Cedar Hill, near Victoria, "the peaks of Mount Tolmie and Cedar Mountain."

The maps are faultless, and the cuts—for the most part very old friends—as a rule, good, though one or two of them (e.g., that of Yale, p. 341, which first appeared in Milton and Cheadle's Travels eighteen years ago) are a little out of date. Finally, when the book is revised for the second edition which it is certain soon to attain, a few misprints ought to be corrected—e.g., "Celito" (p. 440), "Edes" (p. 22), "Challam" (p. 161), "Capt. Palliser, R.E." (p. 382), "Siziahmoo" (p. 445), &c. The first edition of any book so laden with facts cannot be free from errors of this character. Happily, the editors cannot require to wait long before they obtain an opportunity of expurgating those which, with a view to its improvement, have been pointed out. ROBERT BROWN.

Ottilie: an Eighteenth-Century Idyl. By Vernon Lee. (T. Fisher Unwin.)

VERNON LEE is, we believe, the pen-name of a lady at present living in Italy. This fact we learnt some time ago from an article by Sig. Michele Scherillo in the Italian Review *Il Preludio*, which, dealing with the eighteenth century in Italy, called attention to Vernon Lee's book on the same subject in highly complimentary terms.

To judge from the work now before us, her acquaintance with Germany, and the life and literature of the German people, would seem to be as complete as her other works show that her knowledge of Italy is. We do not mean to imply by this that any ponderous amount of learning is dragged into *Ottilie*. The book is just what it pretends to be—an idyl; a graceful little picture, too slight almost for criticism or detailed analysis, but charming all through.

It has often been remarked that there is no love and patience equal to the love and patience of a sister. It is to the sisters that the scapegrace of the family betakes himself when the father is inexorable and the mother indignant, and the brothers, in calm disgust, have finally determined "to wash their hands of the fellow." How many a sister has toiled patiently for years, giving up without a murmur all the brightness life might hold for herself, to give "the boys" a fair start; and how many a one has worn out the rest of her days in the hopeless struggle to hide from friends and the world the worthlessness of one who ought to have been the pride and comfort of her life, and to shield him from the consequences of his own folly and wrongdoing. And coupled with this is the fact that there is no ingratitude like that shown by brothers to sisters. Every brother, more or less, takes his sisters' services, great or

small, as a matter of course; but it is one of the saddest sights in a world where so many sights are sad when the clinging love and unswerving devotion of years are roughly cast aside for the smile of the first woman who happens to take a man's fancy. Of course a brother's marriage is only what sisters have to expect; but surely there is no need for the heartless cruelty with which he so often sets about it.

Ottilie's brother—he relates the story himself, so his name is not given—has been all in all to her. We shall refrain from giving an analysis of the story, and so causing the charm of it to evaporate in our clumsy handling, merely remarking that, if he exemplifies the usual tendencies of brothers, he is not, perhaps, altogether to blame, since his sister has done her best to spoil him, as indeed her lover, Councillor Moritz, does not scruple to tell her. Perhaps Ottilie was weak in so entirely, and one would think unreasonably, sacrificing her life's happiness by breaking off her engagement to please a headstrong, conceited boy, who already owed everything to her; but hers is one of those characters so often found in true-hearted, loving women, who think that the most painful course must of necessity be the right one. One is glad to find that the hero had six years of unhappy married life to bring him to his senses, and that he seems, in recording his reminiscences, to take the proper view of his conduct.

There are not many figures in this idyl—only two or three in addition to the brother and sister—but they are touched off with a delicate precision and soft, bright colouring that recall those last-century miniatures on china or ivory preserved in our grandmothers' cabinets. We have applied the word slight to it, but it is the slightness, not of a sketch, but of a carefully finished miniature. The learned old Dr. Willibald, with his *viol da gamba*, his epicurean philosophy, his French culture, and his hatred of Lessing and the moderns; the pretty, shallow, mischievous Wilhelmine, with her naïve admiration for the hero's mournful poems; and the loutish, honest Kaspar, the Pfarrer's son, who, after having, to the best of his ability, conciliated Ottilie's brother, with a view to getting him to convey his declaration of love, is by him basely left in the lurch—are all admirably done. Especially good, too, is the sketch of German university life at the period when the "life of genius" was at its height; when Klinger, Lenz, and Basedow paraded their crude ideas and original costumes in the "Kneipen" of Jena or Göttingen. The poet (we cannot get over the awkwardness of having no name to give him) represents the lachrymose-sentimental, rather than the violently revolutionary, side of the movement, as will be seen by the following quotation, the only one we can allow ourselves to make:—

"Besides these dramatic authors, who went about in rags, and swaggered over the atrocities they daily invented, there was a class of milder and better-conducted students, who were suffering from the fever of sentimentalism—lyric poets, imitators of Ossian and of Klopstock. They were always weeping in verse, and ended by weeping in prose. After trying to make others believe that they were the victims of some mysterious fate, and consumed by some unknown ill, they got to believe it themselves.

... I never, indeed, had any sympathy for the bloodthirsty tragedians; but the melancholy lyrics gradually attracted me. The soft, moonlight-tinted, suicidal melancholy of these young men was not without something pleasing and poetical—at least to my mind as it was then situated; they praised some very doleful elegies of mine, showed deep sympathy for the general depression produced by over-work, and altogether made me more dismal, home-sick, and forlorn than I had been before. The sentimental epidemic soon declared itself in me. I felt the necessity of solitude, and was soon the prey of a mysterious grief, of despair, without the very faintest ground or reason."

It would be curious to trace the process by which, through political insignificance and want of a united national life, this sentimentalism, this soft, pensive melancholy, so pre-eminently characteristic of the German before 1813, was gradually evolved. Our Teutonic ancestors possessed, side by side, a strong practical faculty and an unsounded depth of tenderness, which two characteristics, unequally developed in different branches of the family, give us at last, at one pole, Siegwart languishing on Mariane's grave, and, at the other, Bret Harte's Yankee, hammer and pick in hand, weighing the capabilities of the newly acquired Alaska.

We need only remark, in conclusion, that the apology in the Preface (with which latter we thoroughly sympathise), for trespassing on the novelist's ground, is wholly unnecessary; and we wish Vernon Lee all success in future efforts. At the same time, we regret to find one or two sentences (possibly due to printers' errors) which would seem to indicate that residence abroad had had its effects on the author's English. For instance (on p. 34), "from large green boxes *dangled* carnations and convolvuluses"—which could hardly be said of growing plants; and again, on p. 42, "whose *merits* she defended valiantly against *whosoever* dared to question it."

A. WERNER.

Methods of Social Reform, and other Papers. By W. Stanley Jevons. (Macmillan.)

THESE papers have been judiciously arranged "according to subjects rather than by date." The specimens of Prof. Jevons' diversified powers can thus be studied to greatest advantage. The editor has avoided the fault which the author complains of in the arrangement of museums, where it is impossible to inspect one department without having to "overcome tendencies to diverge into a dozen different lines of thought."

The reforms first proposed relate to the amusements of the people and to the popular education which is imparted by free libraries and museums. We are reminded of Greek philosophy by the remarks on the educational importance of music. But we are soon recalled to the age of statisticians and economists.

"If a man possesses a library of a few thousand volumes . . . he cannot possibly use more than a fraction of the whole in any one year. But a library of five or ten thousand volumes opened free to the population of a town may be used a thousand times as much. It is a striking instance of what I propose to call the *principle of the multiplication of utility*, a principle which lies at the base of some of the most important processes of political economy."

Education in a more limited sense is the subject of the fourth essay, which is an apology for "cram."

"Mr. Cross says that examination is not education; I say that it is. . . . Verses, though useless in every other way, afford a definite measurable amount of exercise—a manageable classical treadmill."

Prof. Jevons speaks upon this subject with the authority of one who has tasted both the sweetness of original research and the bitterness of educational routine.

The next stratum is economical. This part of the book should be read in connexion with the author's treatise on the *State in Relation to Labour*. Trades unions are more fully discussed in that work; industrial partnership in the book before us. Contrasting industrial partnership with conciliation, Prof. Jevons asserts that the former arrangement

"is entirely sound in principle, and that the arbitration and conciliation so much recommended by the Commissioners, although a good makeshift, is entirely unsound in principle."

He is doubtless alluding to the phenomenon which he has described in the complementary treatise—the indeterminateness of agreements between two parties bargaining with each other in the absence of competition. It deserves to be considered whether industrial partnership *per se* removes this difficulty. If the operatives are to receive, instead of a certain quantity out of the total produce, a certain proportion of that total, it becomes their interest that the total should be as large as possible. But on the point, what shall that proportion be? there exists a difference of interest between the two parties; there is required a principle of agreement.

In the article on "Married Women in Factories" Prof. Jevons confirms the opinion expressed in his treatise on labour concerning the relation of liberty and utility.

"I venture to maintain that all these supposed entities, principles, rules, theories, axioms, and the like are, at the best, but presumptions and probabilities of good."

He takes up a similar position in his articles upon Government control of systems of conveyance.

"No abstract principle, and no abstract rule, can guide us in determining what kinds of industrial enterprise the State should undertake, and what it should not."

He enumerates four conditions favourable to State management, and examines the different degrees in which they are realised by the post-office, a parcel-post, telegraphs, and railways. The consideration of each particular case upon its own merits, the absence of what Mill calls the geometrical method, may astonish those to whom our author is known as the most abstract of economists. The intellect of Prof. Jevons may be compared to one of those mighty Eastern rivers which supply a system of derived canals and irrigating ducts—so majestically wide the sweep of his generalisations, so minute the fertilising application to details.

We cannot here follow him into particulars. It must suffice to notice, in conclusion, what is essentially a "method of reform" as distinguished from particular reforms—"Ex-

perimental Legislation." Quoting Erasmus Darwin—"a fool is one who has never made an experiment"—the writer shows that the wisdom opposite to this folly does not belong to physicists alone. This attempt to transfer to sociology a method indigenous to physics may be regarded as part of a great work, of which the other part was the application of the mathematical method to economics. It is a work which, having its foundation in the depths of physics and culminating in morals, would best have been executed by him who breathed with equal freedom in both elements—a work which was fatally arrested by the untimely death of Prof. Jevons.

F. Y. EDGEWORTH.

The Leofric Missal, as used in the Cathedral of Exeter during the Episcopate of its First Bishop, A.D. 1050-1072. Together with Some Account of the Red Book of Derby, the Missal of Robert of Jumièges, and a few other Early Manuscript Service Books of the English Church. Edited, with Introduction and Notes, by F. E. Warren. (Oxford: Clarendon Press.)

IN his admirable work on the *Liturgy and Ritual of the Celtic Church* Mr. Warren collected and edited with much learning most of the few liturgical remains that have reached us from the ancient Irish, British, and Scoto-Pictish Churches of these islands. And now, in the volume before us, with remarkable industry and ardour, he has undertaken to illustrate the Liturgy of the Church of England during the Anglo-Saxon period, and in the churches under Anglo-Saxon rule. Already Mr. Warren and the Delegates of the Clarendon Press have materially helped to remove from us the only too just reproach, felt by many, and given expression by Dr. Rock, that

"To the shame of this country much of what belongs to our ancient ecclesiastical history has been snatched from forgetfulness, and given to the world through the press, not by Englishmen, nor by English patronage, but by foreigners, such as those truly great and truly learned ecclesiastics, Mabillon, Martène, Muratori, and the Bollandists."

An acquaintance with the liturgical and other ritual and devotional formularies of the Anglo-Norman Church was always within comparatively easy reach of anyone much interested in the subject. Either in MS. or in early printed copies, the principal examples of the various "uses" might be seen in many cathedral and collegiate libraries. And of late years the editions of Mr. Maskell, Dr. Henderson, Mr. G. H. Forbes, Messrs. Proctor and Wordsworth, and others have still more widely diffused information on this subject. And, in passing, I would mention—what may not have reached some of our readers—that the *Vetus Registrum Saris-buriense, alias dictum Registrum S. Osmundi*, the first volume of which has been published in the Master of the Rolls' series, contains, printed in full, the *Consuetudinarium S. Osmundi*, with various readings from the thirteenth-century copy made for the use of St. Patrick's Cathedral, Dublin, the whole being edited, with an Introduction and translation, by Canon Rich. Jones, of Salisbury.

It is a happy accident that this volume should appear just as the *Sarum Breviary* is being issued from the Cambridge University Press, as students will find the two books affording constant mutual help to their proper comprehension. Dr. Rock's reprint is now superseded.

When we go back to Anglo-Saxon times our material at once becomes scanty; and, moreover, the very few Missals still remaining all belong to a period not long preceding the Norman Conquest, when already foreign ecclesiastics had a large influence on Church affairs. It is true Mr. Warren considers that the earliest, most interesting, and most valuable portion of the volume that goes by the name of the "Leofric Missal" may be assigned to the first half of the tenth century, his inferences from its liturgical features coinciding substantially with those of Prof. Westwood, which are based mainly on palaeographical considerations. But this portion of the MS. seems almost certainly to have been written not in this country, but somewhere in the district embraced by the Lotharingian dioceses of Arras and Cambrai; and it is very doubtful whether it reached England before 1042, if even then. The Missal known as that of Robert of Jumièges (near Rouen), successively Bishop of London and Archbishop of Canterbury (who, like Leofric, was brought into England by Edward the Confessor), was indeed, according to Mr. Warren, written in this country, probably at Winchester, but only some fifty years before the Conquest; while the "Rede Boke of Darbye" brings us to within five years of that event. It is not to be expected that we shall ever light upon a "Missal of Swithun," or a "Missal of Alfred," or a "Missal of Bede;" but, after all, with the remains which we do possess, and which have been here, in good part, placed before all students by Mr. Warren, we may with considerable security infer the character of Missals of earlier date.

At the time when the Leofric Missal was transcribed in Lotharingia, the old Gallican Missal had given place to the Roman rite, in the main as it had been used in England from the landing of Augustine. And as many English Missals were introduced into his dominions by Charles the Great to serve as exemplars, it is not impossible that even in its first transcription this Lotharingian Missal may in its less variable parts have been copied from an English original. But, at any rate, it is sure to have closely resembled the English rite, being, in substance, a Gregorian sacramentary (such as we are made familiar with by Muratori), with a rich profusion of the characteristic non-Roman "Episcopal Triple Benedictions" and a rich profusion of "Proper Prefaces."

May I say, in passing, that on the subject of the Anglo-Saxon Missals there is a passage in a letter of Alcuin to one Symeon (perhaps the same as Eanbald, Archbishop of York) upon which it would have much interested liturgiologists to have had the opinion of one so well qualified to speak as Mr. Warren? The words I refer to run as follow:—

"De ordinatione et dispositione *Missalis Libelli* nescio cur demandasti; numquid non habes romano more ordinatos libellos sacrorios, habes quoque et veteris consuetudinis suffi-

cienter *Sacramentaria majora*; quid opus est nova condere, dum vetera sufficiunt" (*Opera* i. 231; Ratisbon, 1777).

What does Alcuin, writing in 796 or thereabouts, mean by the *vetus consuetudo*?

Mr. Warren (pp. lxiii. sqq.) draws attention to the following among other interesting points of ritual and discipline indicated by the Leofric Missal:—(1) The *pascha annotinum*, or "the solemn and public renewal of their baptismal vow on the part of those who had been baptised at Eastertide in the preceding year." It was observed on or near Low Sunday. (2) The communicating of the people in both kinds is, as might have been expected, abundantly established. (3) The Reformed English Church is much more rigid in its rule as to the Friday fast. The present rule orders every Friday in the year to be observed as a fast, except when Christmas falls on a Friday; our forefathers, on the other hand, were exempted from the rule of the Friday fast during the season between Easter and Whitsunday, or whenever a "greater festival" fell on Friday. (4) The communicating of the sick and dying in both kinds by "intinction." (5) The communicating of the sick man *daily* for a week.

Mr. Warren (p. lxiv.) calls attention to the curious rubric in the Communion of the Sick, "Hic communicetur infirmus, et ponat sacrificium in vino *sive aqua*." Mr. Warren, I have no doubt, is right in believing that "sive" is not a clerical error for "sine;" but I venture, though with some diffidence, to express my suspicion that Mr. Warren has mistaken the object of the placing the host in wine or water. This was not properly *intinction* (that would have taken place some time previously at the altar of the church, perhaps on the previous day), but had in view only the condition of the sick or dying "ut hostiam facilius deglutiret," as Bona puts it *Rer. Lit. II.* xviii. 3, who notices the use of water for this purpose. This may have been an objectionable way of communicating the sick; but, if I am right, it can scarcely be called "a most strange form of Eucharist."

The reader must not fancy that the book abounds only in liturgical curiosities. He will find, more particularly in the collects, benedictions, and prefaces, a frequent beauty of expression and simplicity of diction which, though in many cases the work of a very rude age, might be studied with infinite advantage by the persons, whoever they may be, that concoct the occasional prayers put forth with authority in our time.

Mr. Warren (p. lxiii.) does not seem to be aware that the vine was long cultivated in this country, and that at the time of the Norman Conquest in the South and Southwest of England (the district in which the Leofric Missal was used) there were many vineyards; and there is not a word in the "*Benedictio uvae*" (p. 152), the "*Benedictio uvae vel fabae*," or the "*Benedictio vini*" (p. 224) which is not quite suitable to the South of England. Indeed, as Mr. Warren himself points out, not only does "*Benedictio uvae*" occur in the *Sarum* Missal, but in the Winchester Missal of Robert of Jumièges, and in the Canterbury Missal (now in Corpus

Christi College, Cambridge) of which Mr. Warren gives (pp. 294 sqq.) an interesting description. I am not doubting the foreign origin of the Leofric Missal; I only question whether any such inference can be gathered from these particular features.

Antiquaries will be pleased at finding the Anglo-Saxon manumissions given at pp. 5 and 6, which are to be found elsewhere in print only in the *Transactions* of the Devonshire Association for the Advancement of Science, which are not very easily accessible; and the long list of the relics stored at Exeter will interest and amuse all who desire to be acquainted with the history of religion in England. It was the "*gloriosissimus et victoriosissimus rex Athelstanus*" who was the chief benefactor of the Church in this respect. Commissioners were sent by him to the Continent for the purpose of enriching the English Church with objects of devotion, and they came home with a marvellous collection. Beside the usual array of skulls, fingers, arms, ribs, jaw-bones, teeth, hair, &c., of scores of apostles, martyrs, confessors, and virgins—which, it must be confessed, begin after a while to cloy the appetite—we find such really interesting curiosities as "*De rubo de quo locutus est Dominus Moysi*," "*De manna S. Johannis evangelistae*" (whatever that may be), and, perhaps most curious of all, "*De candela quam angelus Domini in sepulchro Christi irradiavit*." After this last—with a recollection of the school-boy riddle (I believe it is of great antiquity), "*Where was Moses when he blew out the candle?*" to which the answer is "*In the dark!*"—one is disappointed at not finding an honourable place for that sacred candle-end as well as for this other.

The space at our disposal will not allow us to notice the "Rede Boke of Darbye" ("had in such reverence in darbyshire that it was comonly beleved that whosoever should sweare untruely upon this booke should run madd"), the splendid Winchester Missal of Robert of Jumièges (now in the Public Library at Rouen), or any of the other five Missals of which descriptions, with extracts, are given by Mr. Warren.

I conclude this notice of Mr. Warren's admirable piece of work (which, I ought not to forget to say, the Clarendon Press has produced in honourable wise in a large and handsome quarto) by calling attention to a little touch of nature unwittingly betraying itself (p. 291) in the monastic Missal of Robert of Jumièges. In a "Proper Preface," in a Mass headed "*pro amico vel amica*," the scribe, as he wrote, perhaps allowed his mind to wander back to the tender memories of days before his cloistered life began, for the supplications are offered on behalf of "*famula tua N.*," while the masculine form of the word altogether disappears. JOHN DOWDEN.

MILLER'S OSSETE STUDIES.

Osetinskije Etyudy. By Vsevolod Miller. In 2 vols. (Moscow.)

PROF. VSEVOLOD MILLER, who is one of the best of the younger generation of Russian scholars, states in the Preface to the present work that it is the result of two years of

study at home, and of a summer's journey among the mountaineers to whose language it is devoted. He fully deserves high praise for the patient labour which he has bestowed upon it, and for the excellent use he has made of the material he has so industriously collected. It is to be feared that his "Studies" will not find many readers out of Russia, unless he consents to publish an edition in some other language than Russian, though they are of no small interest to linguists, who will find in the language dealt with "undoubted traces of the Iranic group of the Indo-European family of languages," and to ethnographers, who will be glad of trustworthy information about an unfamiliar race, "which has preserved to the present day its individuality and its ancient fashion of life, in the midst of the mountainous recesses of the Caucasus, surrounded by tribes of alien extraction and speech." The first volume contains fifteen "Legends about Narts," the Narts being known as giants or semi-demoniacal beings to many of the races of the Caucasus; and twenty-six tales and songs, for the most part given both in Ossete and in Russian. The second volume is mainly linguistic; but its final chapter contains a very interesting account, seventy-four pages long, of "the religious beliefs of the Ossetes."

The Ossetes are for the most part nominal Christians; but their Christianity, which is of recent date, is very superficial, and they have by no means given up all reverence for the divinities of their old religion. It is true that Christian doctrines made their way in very ancient times into the Ossete territory, and some of the spots considered holy by the heathen ancestors of the present Ossetes had at an earlier period been consecrated by Christian priests; but a wave of heathenism swept away the new doctrines, and many centuries elapsed before Christianity again prevailed. Most of the supernatural beings in whom the Ossete of the present day secretly believes are purely pagan; but there are a few whose names or legends appear to show traces of Christian influence. As an example of this may be taken the name of the thunder-god Uatsilla, which is a combination of *uats*, a word of uncertain meaning, with *illa*, the Ossete rendering of the name of the prophet Elijah. When a person is killed by lightning, it is supposed that Uatsilla has slain him with his bolt, for which careful search is made in the ground. At the funeral the usual lamentation is carried on in dumb show, for the mourners are afraid of irritating the thunder-god if they cry aloud. For the same reason they do not bury the corpse in the cemetery, but dig a grave for it at the spot where the death took place. If, after this, bad weather ensues, Uatsilla is supposed still to be angry, so the dead body is disinterred and placed on a car to which two young bullocks are yoked. They are allowed to wander at will. When at length they stop of their own accord, the corpse is again buried at the spot which Uatsilla has thus indicated. All funerals, it may be observed, take place in the daytime, for Barastyr, the ruler of the dead, closes the gates of the underground world at sunset, and does not open them till the dawn, and ghosts arriving after nightfall are refused

admittance. Barastyr is said to have visited a place of subterranean torment, and to have released the souls which were being tormented therein by devils, a legend which is classed among those in which a Christian influence is visible. Among other Ossete divinities may be mentioned Fälvära, the protector of sheep; Tutyr, the patron of wolves; Avasati, the ruler of wild beasts in general, whom hunters propitiate by offerings of cheese-cakes and gifts of game to the poor; Aminon, a hag, who, having been much addicted to robbery during her life, now sits beside the single plank over which the spirits of the dead must pass, and with a blow on the lips hurls the souls of the unjust into hell; Kurdalägon, the Ossete Vulcan, the blacksmith of the gods, who is represented in one legend as substituting a copper skull for a hero's broken head, and, in another, as flinging a warrior into his furnace and transforming his body of flesh and blood into one of pure steel; Safa, the guardian of the hearth, whose protection an Ossete father begs for his new-born babe, touching the infant's head with one hand, and grasping the chain which hangs above the hearth with the other; Donbyttyr, the ruler of the waters, whose daughters answer to the Slavonic Rusalkas; Rynbyarduag, the sender of cattle-plague, and Alardy, the genius of small-pox; and a protector of women named Mady-Mairäm, or Mother Mary, another survival from early Christian days, whose name has now become the designation of a fetish, a large stone to which newly married brides are brought, and at which sticks and stones are thrown, while prayers are offered up for children.

Among the folk-tales, which are for the most part somewhat unintelligible, may be mentioned a curious variant of the Avar "Devouring Sister," the Russian "Sun's Sister." In it a girl eats up all her relations, except one brother, who has left his home, and who lives in a distant tower, along with a wife "black-haired, black-eyed, white as snow." When at length he pays his sister a visit, she proposes to eat him, but he escapes to his tower. His wife looks out from a window, and seizes him by one hand at the same moment that his sister grasps one of his feet. A long struggle ensues, at the end of which it is agreed that the youth shall be given up to his wife for one-half of each month, but for the other shall be surrendered to his sister. "The youth became the Moon, and has ever since then dwelt in the sky. While he is in his sister's hands, she devours him incessantly; but his wife feeds him up again as soon as she lays hold of him." The Ossete story is provided with a comparatively reasonable explanation, which is wanting in its Avar and Russian variants. Another legend worthy of notice is that which is connected with the Crown of Georgia. According to this a certain Georgian king was exceedingly kind to the poor. One day a beggar entered his palace, a man of the most loathsome appearance. The king offered him a beaker filled with wine. The beggar drank, and handed back the vessel to the king much the worse for contact with his lips. But the king paid no attention to its state. Rather than hurt the beggar's feelings, he preferred to drink out of the unwiped beaker, and

heroically did so. "At that moment a cloud descended from heaven, and out from it fell a golden crown, which lighted on the king's head. It was a divine reward bestowed upon the king on account of this conduct of his." The crown was afterwards handed down from king to king, until the union of Georgia with Russia, when it was transferred to the Russians.

W. R. S. RALSTON.

NEW NOVELS.

But Yet a Woman. By Arthur Sherburne Hardy. (Macmillan.)

The Romance of Coombehurst. By E. M. Alford. (Blackwood.)

Under Sunny Skies. By the Author of "Robert Forrester." (Longmans.)

For One Man's Pleasure. By Nellie Fortescue-Harrison. (W. H. Allen.)

IN Mr. Arthur Sherburne Hardy, America has produced another subtle analyst of character. *But Yet a Woman*, with a very rudimentary plot, offers a curious search into the springs of human action. The novelist who throws his strength into the study of character too often displays thought and emotion by description instead of by action. He does not conceal his art, but invites his reader to watch the progress of rough sketches and the tedious mixing of colours. The passer-by may admire the artist's skill, but he cannot rest his eyes on a triumph of art. Mr. Hardy's work suffers from this limitation; it is an anatomical diagram, very clear and very finished, yet still a diagram, rather than a picture of life and manners. The book is a very far-reaching analysis of thought and passion, and absorbs the reader's brain the most when it least touches his heart. The author has one painful mannerism—a passion for making almost every one of his characters talk in epigrams. We look for the puppets, and we see only the showman. The interest of the tale centres in the fortunes of three people, Renée Michel, niece of a worthy recluse who is writing the history of Ancient Egypt; his step-sister, Stéphanie Milevski, widow of a Russian nobleman; and Roger Lande, a young doctor, who had been absorbed in his profession until introduced to us by Mr. Hardy. Roger Lande almost unconsciously falls in love with the two heroines at once; and if the author had pursued another method, the problem would arise—which love shall prevail? The reader, however, is taken at once into the confidence of the author; he finds that Roger feels a great interest in the aunt, and a sympathy full of tenderness for the niece. Madame Milevski is a woman of heroic mould, clear of sight, and strong of purpose; she at once comprehends the situation, and, sinking self, resolves that Renée and Roger shall be happy. In childish innocence of heart, Renée wished to take the veil and leave the world she had never known. Her aunt nips the project in the bud by inducing her to travel. Madame Milevski falls sick at Granada; and Roger, the friend of the family, takes the place of Michel *père* and hastens to Spain. At Granada Roger and Renée plight their troth. The closing scene is very impressive and

touching, for it is a fresh illustration of the eternal irony of fate. The noble Stéphanie takes the veil of the very order which should have received Renée. After all is over, Renée whispers to her husband, "Did you see her face at the last? it was a prayer;" and Roger, whose soul had felt that look, answers, "It was more than a prayer, it was a benediction." So far as the self-imposed limitations of his art will allow, the author's drawing of character is the drawing of a master. Stéphanie, Roger, and Renée have been robbed of much human interest by the remorseless knife that vivisections them before our eyes; but the conviction remains that in life they were beings we should have wished to know. Stéphanie is too good for Roger Lande, who, with all his excellent qualities, is a scientific prig. The heroine has a more simple nature than Stéphanie, with great capacities of tenderness, and is clearly united to the right man. The two fathers, Michel and Lande, are not well individualised. The latter, indeed, might have been dispensed with altogether. M. de Marzac, aristocrat, and contributor to the *Univers*, plays the villain to perfection. The life which has been breathed into his nostrils shows what the author might accomplish if he would describe character from the outside instead of from the inside. The most distinct and original creation, however, is Father Le Blanc; it would be hard to find a more interesting person than this shrewd, tolerant, and kindly priest. The local colour of *But Yet a Woman* is perfect. The characters speak and act just as Frenchmen and Frenchwomen would speak and act. If the author has nothing but Saxon blood in his veins, this exact reproduction of the thoughts and manners of France is a mystery. On the back of the title-page are the words: "Copyright. 1883. By Arthur S. Hardy. All rights reserved." The book, we believe, was first published in the United States about two months ago, and has already run through several editions. How was copyright secured in England?

The Romance of Coombehurst contains a mystery which is no mystery, and many strange adventures which are far from exciting. Mr. Vernon Rigby succeeds to the mansion and lands of Coombehurst as heir-at-law to a distant cousin, Lady Hurst, who died intestate. Dorothy Wilson, the heroine, is a foundling who has been reared by Lady Hurst's housekeeper, and has grown up at Coombehurst in a condition half of domestic, half of daughter. The part to be played by this mysterious foundling is very plain, and Mr. Rigby early discovers that he is likely to be dispossessed by the lowly Dorothy. He is a villain, and resents the discovery. But his brother, Basil, who is in every respect a model young man, takes the part of the orphan, and offers to indemnify Lady Hurst's lawyer for any researches that may be necessary to prove Dorothy's title. This strained situation ends by the housekeeper's sudden flight from Coombehurst to London, where she lies hid with her adopted daughter. The heroine's gift for music places her in the delightful position of an independent woman; struck by her voice, a Signor G. gives her a few lessons, and in return she makes his oratorios the success of the season. Dorothy's fate soon brings her back to Coombe-

hurst, where all doubt as to her parentage is removed; and Mr. Rigby, after receiving a high-pitched letter from his injured kinswoman, repents of his wickedness and escapes to a colony. His great-souled brother, Basil, accompanies him; and Dorothy, although mistress of the lands of her ancestors, has lost her lover. But not for very long. Basil is first reported to have been killed by savages, and then re-appears at Coombehurst to make Dorothy happy, and to translate the Bible for the edification of the heathen. The villain is perhaps the most human person in the book, but then, in real life, he would never have repented. His virtuous brother, Basil, is the presentment of an ideal not a real man; and Dorothy's features, though drawn with grace and refinement, leave no impression on the reader whatever. The dialogue of all the characters is grammatical to a fault; the stately Basil lights his candle and says, "Meantime, I, too, am weary, and must to bed." There are no lifelike rustics; but the feelings of the villagers are at least understood, and one of the few natural touches is the lethargic clergyman at Coombehurst, who would startle his congregation on a drowsy Sunday afternoon by an irrelevant remark in his sermon. They took it as a matter of course, "so passon ha' been a-nappin' agin; but then he be a-gettin' up in years, and the weather be main drowsy."

The author, or, as we should surmise, authoress, of *Under Sunny Skies* has put three plots into her story. Harold Eastwood and Ricardo Mainwaring are two young men of wealth, who are studying art as an excuse for doing nothing. Mainwaring loses his heart to Eastwood's cousin, Miss Letty Laydon, a heartless flirt, who trifles with his affections until a volume has been nearly spun out. He then exacts a vow of eternal fidelity, and visits Italy in company with Eastwood. Eastwood, although the descendant of a long line of squires, and himself a confirmed fox-hunter, has artistic perceptions and a susceptible heart. At Venice he falls in love with a flower-girl, who is also a model. Anita, the model, is not only very lovely, but has also the pure soul of a child of nature. The young Englishman is enthralled, and resolves to sacrifice home and friends for love. The authoress closes a painful situation by drowning the luckless pair in the Bay of Naples. Mainwaring, meanwhile, has been jilted by the faithless Letty, who thought an heir to a Scotch peerage a more desirable husband. Letty's desertion brings Mainwaring a wife in the only child of his guardian, and the second plot is satisfactorily closed. In the third plot an actress, who has set her heart, not on broughams, bracelets, and seal-skin jackets, but on social success, hesitates between a Radical politician (the man of her choice) and a wealthy baronet, possessed of every virtue and qualification except that of love. In the end Cupid triumphs, and the worthy baronet is left desolate. The novel is pleasant reading. The authoress draws her characters with boldness and a certain fidelity to nature; and, although it may seem a paradox, she has a knowledge of woman which is rare in

a lady authoress. The book is padded out with many runs with the hounds which would have done credit to the late Whyte-Melville himself. The descriptions of Italy and political disquisitions are less valuable. The authoress's social philosophy is that a man or woman of the people may have good qualities, but that they will never understand "honour," whatever that may mean.

Modern London society has furnished *For One Man's Pleasure* with canvas and frame. The reader's sympathies are invoked on behalf of Lord Nugent, a handsome young peer, who is the descendant of a long line of spendthrift and debauched ancestors, and has inherited a capacity for playing the scoundrel generally and for seducing women in particular. Lord Nugent loves Muriel Delacourt, a *prima donna* of matchless beauty and unspotted fame. But the nobleman has pledged his word to his mother that he will never marry beneath him, and his word is sacred! We are reminded of the Baron of Sheppey, immortalised in the *Ingoldsby Legends*, who was never known to perjure himself when he had once vowed to do anyone an injury. As a lawful marriage is out of the question, Lord Nugent induces the trustful heroine, in years and experience little more than a child, to live with him as his mistress. For a time the pair lurk about the Continent; a baby is born, and then the peer deserts his victim and marries a rich and noble heiress, whom the authoress has carefully reserved. Muriel severs the last link that bound her to her betrayer as soon as she hears of his treachery, and supports herself and her child in Paris by music lessons. An old and rejected lover finds her out, brings her back to England, and marries her to shield her fame and that of her son. Muriel soon dies, but not till she has summoned Lord Nugent, whom she loves as well as ever, to her bedside. The husband takes the message; but the old lover cannot leave his dinner, and promises to call in the morning, when he finds Muriel a corpse. There are evidences of power in this book, but it is wholly misdirected. The tale ought never to have been told and can do no good. It will scarcely yield amusement to any, for, with the exception of the worthless Lord Nugent, the characters are of wood, and not of flesh and blood.

ARTHUR R. R. BARKER.

BOOKS OF TRAVEL.

On Summer Seas. By Mrs. Scott-Stevenson. (Chapman and Hall.) This is a record of a round-about trip. The authoress and some friends started from Larnaca and visited in succession Smyrna, Ephesus, Athens, the Ionian Islands, Bari, and Venice, where Mrs. Stevenson and her husband left their friends, who returned to England; the two travellers went on to Constantinople by Vienna, Pesth, Rustchuk, and Varna. After a trip to Broussa, the wanderings ended by a journey to Jaffa, and the usual tour through Palestine. Nowadays, when every inch of the habitable world is trodden and retrodden by the British globe-trotter, who is careful in nine cases out of ten to record his impressions in print, it is difficult to write notes of an every-day trip which shall not be flat reading. To do Mrs. Stevenson justice, we must admit that many of her pages are both enter-

taining and instructive. The authoress's keen eye for the beautiful in nature and art, her shrewd remarks on national character, and her good spirits raise her work much above the level of the ordinary tourist's diary. As in her two former books, she poses as an out-and-out Turcophil, while her further acquaintance with the Christians of the East has not caused her to like them better. Nor is this surprising. The Turk has no brain to govern and direct, but he is emphatically a noble savage, while his subjects and ex-subjects are what he has made them, cowards and dust-lickers. The authoress saw Turks repairing the fortifications of Varna; no doubt these men were Bulgarians, throwing up works in defiance of the Berlin Treaty. Mrs. Stevenson possesses a distinct literary gift, many of her descriptions of scenery are beautiful and clear word-pictures; but it is a pity that she is not at greater pains to compose grammatical sentences.

A Visit to Ceylon. By Ernst Haeckel. Translated by Clara Bell. (Kegan Paul, Trench, and Co.) Putting aside altogether his scientific reputation, Prof. Haeckel possesses keen observation, wide sympathy, and a ready pen. Though his trip to Ceylon may not have satisfied all his anticipations, it is evident that he thoroughly enjoyed himself; and in these popular pages he has been content to provide no little enjoyment for his readers. The best of the story has already been told not only in the *Deutsche Rundschau*, but also in the columns of *Nature* and the *Daily News*. To a German audience much must have been entirely new, but Englishmen will read him as much for his manner as for his matter. It is pleasant to have the character and habits of the man so vividly depicted by himself, and no less pleasant to find his opinion of our Eastern empire on the whole so favourable. In the translation we have observed a few slips, chiefly in reference to Oriental words and things; but these do not affect our opinion that Miss Bell is the best translator we know of German into English.

On Blue Water: Some Narratives of Sport and Adventure in the Modern Merchant Service. By J. F. Keane. (Tinsley Bros.) If a writer tells stories of an unusual character he has no right to complain that they are received with a certain measure of incredulity, especially when he does not himself supply the materials for verification. Whatever doubt enshrouded Mr. Keane's identity in his two previous volumes he has now thought fit to remove—at least to a great extent. The autobiographical allusions that he here gives are consistent and intelligible; and we confess that we have found more interest in these revelations of character than in the "yarns" proper. Not that these yarns are bad in themselves, or badly told. The descriptions of shark-catching, of a party of British tars in an Indian village, of a Nova Scotian as contrasted with an Austrian sailing ship—all are very vividly drawn and bear manifest marks of veracity. But Mr. Keane deserves that we should pay him the compliment of saying that the narrator is yet more interesting than his narratives. He must be still a young man, though he has passed through adventures such as it is difficult for those who sit at home at ease to realise. We may add that the book, though handsomely got up, contains horrors not exactly fit for the drawing-room.

Pen and Pencil Sketches: being Reminiscences during Eighteen Years' Residence in Bengal. By W. H. Florio Hutchisson. With Many Illustrations. (Sampson Low.) From nothing can the character of old Anglo-Indian society be better learnt than from the sort of books they loved both to read and to write. The author of this volume, who died, we believe, quite recently, is an admirable representative of bygone days.

Under the name of "George Trigger" he was famous as a sportsman and as a writer on sport at a time when almost every Anglo-Indian hunted the pig and shot snipe with more or less success. But how small a feature do pig-sticking and snipe-shooting occupy in the life and literature of the Anglo-Indians of today! Our author was also a skilled draughtsman, though we think that the excellence of the illustrations must be due in some measure to the wood-engraver. The human figures are far better than those of animals. Of the text of the book, we feel constrained to say that it is now almost unreadable. The editor seems to have published everything that he found among the author's papers, with an ostentatious omission of the only incidents that could have any permanent interest. Even the author seems to have touched up his diary, if we may judge from a reference to *dynamite* (p. 272) in the year 1837. But as a picture of society in Lower Bengal forty or fifty years ago, the book is not wholly valueless.

Rambla—Spain. By the Author of "Other Countries." (Sampson Low.) We suppose that there is always a certain demand on the part of intending travellers for the last book on the country which they purpose visiting, especially in the case of one like Spain, where strangers still feel somewhat doubtful as to hotel accommodation and the conditions of travelling. This is one of the tourist books produced for such readers. The author knows nothing of Spanish, and travels with an Italian courier; his authorities are O'Shea's Guide, Chepmell's Course of History, and Webster's Dictionary. His book is distinguished from its fellows, perhaps, by greater smartness of style, certainly by more than usual carelessness. Chap. xv. opens thus:—

"Realise a clouded sky; a cold wind blowing up, wherever it can, all it can; a long tongue of flat land; on one side a sea—if the Midland, Mediterranean lake is one—on the other an extensive bay; etc., etc."

This is written at Cadiz while waiting a passage to Gibraltar! The etymology of "churrigueresque" is looked for in Webster, and, on his silence, is determined to be from "churr-worm." A-S. *Cyrran, cerran*, to turn! What would be thought of a foreigner treating the term *Jacobean*, sometimes applied to our seventeenth-century churches, in this fashion? According to the dates given, some parts of the journey were performed in considerably less than no time: on p. 141 we leave Gibraltar in January, and, travelling continuously, are at Granada (p. 175) on December 10! The two best chapters are those which tell of the ride from Cadiz to Gibraltar, and from Gibraltar to Ronda; but, unfortunately, these two rides have been perhaps more often described than any others in Spain. The book may possibly be useful to any who purpose to make the same journey under like conditions in the autumn or winter of 1883-84. There is nothing to make it worth the while of anyone else to open it.

THE British chaplain at Arcachon (the Rev. Samuel Radcliff) has published, with Mr. Thomas Laurie, a Handbook to Arcachon, with special reference to its advantages as a health resort. He has done his work well; and the map of the neighbourhood, engraved after his instructions by Mr. Bartholomew, adds much to its value.

CURRENT LITERATURE.

History of England, from the Accession of James I. to the Outbreak of the Civil War, 1603-1642. By Samuel E. Gardiner. Vol. I., 1603-1607. (Longmans.) It may be doubted whether Mr. Gardiner or the public are the more to be congratulated on this cheap edition

of his History. We are certain that he would himself wish no better reward for his labour of twenty years than is implied by a popular demand for what was never intended to be "popular" in the worse sense of the word. It is characteristic of the almost painful thoroughness with which Mr. Gardiner performs the duty of an historian that this new edition is by no means a mere reprint. Whatever has been since written by competent authority, whatever records have been published, whatever opportunity has been given to consult original MSS.—of all these Mr. Gardiner has scrupulously availed himself; nor is he ashamed to say that his "own point of view is not quite the same as when" he started with the first years of James I. To have for ever linked his name with the early half of the seventeenth century—from Bacon to Pym—is no slight thing; but it is yet higher glory to be acknowledged by the growing school of English students of history as not the least authoritative of their masters.

MR. ELLIOT STOCK has now ready for issue the first series of "The Antiquary's Library," of which it is proposed that a set of three volumes shall be given each year for a subscription of £1 5s. This instalment consists of *Folk-Lore Relics of Early Village Life*, by Mr. G. L. Gomme; *The History of Fairs, Ancient and Modern*, by Mr. Cornelius Walford; and a reprint of Caxton's *Game and Playe of the Chesse*. Of the two first we may say something hereafter. The last has been edited by that indefatigable worker, Mr. W. E. A. Axon, of Manchester, who has been able to add something to the bibliographical researches of Mr. Blades and Dr. Van der Linde. As the *Game and Playe of the Chesse* has been more than once reprinted, it may be as well to state that this reprint, while following the first edition, records in foot-notes all the variations, &c., of the second. The wood-cuts of the second edition are also reproduced, though on a smaller scale than the originals. It is noteworthy that full Indexes are to be a prominent feature in "The Antiquary's Library."

MESSRS. KEGAN PAUL, TRENCH AND CO. have issued this week two more volumes of the "Riverside Edition" of the works of Hawthorne, being the fifth and sixth. They contain (vol. v.) *The Scarlet Letter* and *The Blithedale Romance*; and (vol. vi.) *The Marble Faun*, which we believe in all English editions is entitled *Transformation*. Of these masterpieces of the greatest of American writers it is needless to say anything; but we may take this opportunity of stating that the "Introductory Notes" by Mr. Lathrop, the son-in-law of Hawthorne, are precisely what they should be—short, bibliographical, and yet fresh and interesting. Of the illustrations, the etching and the wood-cut vignette to vol. v., both by Dielman, are the best we have yet seen in the series; the etching (by Shirlaw?) of Miriam and Donatello is very unsatisfactory. Why should not the volumes of this edition be numbered consecutively on the back, as well as inside? There are to be twelve volumes in all, of which the last will give a Life of Hawthorne by Mr. Lathrop, with a new portrait engraved on steel, and Indexes.

WE must content ourselves with acknowledging the receipt of the sixth and last volume of Messrs. Macmillan's edition of Emerson. It consists of the series entitled *Letters and Social Aims*, first published in 1876, when Emerson was seventy-three years of age. Vol. i., which is to contain "Miscellanies," together with Mr. John Morley's long expected "Introductory Essay," is still announced as only "in preparation."

MR. LUPTON, the sur-master of St. Paul's

School, continues his work of illustrating the life of the founder of his school, Dean Colet. Having edited all Colet's works, Mr. Lupton has now translated Erasmus's *Lives of Jehan Vitrier*, warden of the Franciscan convent at St. Omer, and of Colet (Bell). The two men were coupled together by Erasmus in his letter to Justus Jonas, and Mr. Lupton has done well not to separate them. The gentle Vitrier was the man more after Erasmus's heart, but he does full justice to the excellent qualities of the more energetic Colet. In one of his Appendixes, Mr. Lupton shows the absurdity of the accusation against Colet of flogging boys cruelly.

THE second volume of "Morley's Universal Library" (Routledge) comes to us in a different guise from the first, and, we think, a better. The type is clearer, the binding more neat, and the pages "uncut" in both senses of the term. But we find it difficult to justify the title of *Plays from Molière*, when all that we find inside are adaptations ranging from Dryden to Fielding. These may be interesting for the history of the British stage, but as "Plays from [?] Molière"—No.

FROM personal experience we can testify to the merits of the last issue of the "Half-holiday Handbooks," published by Mr. Fisher Unwin, which deals with Wimbledon, Putney, and Barnes. We were surprised to find the attractive skirts of Wimbledon so little frequented. The map is only fair.

NOTES AND NEWS.

MESSRS. TURNER AND CO. are instructed to offer for sale two very interesting documents which did not happen to fall into the hands of the United States army at the capitulation of Lee at the end of the Civil War. One is the "Constitution of the Confederate States," and the other is the "Opinions of the Attorneys General" of the Confederacy.

THE alumni and other friends of the University of St. Andrews have been roused to action by the threat, which has now been happily withdrawn, of its possible dissolution on account of insufficient endowment. An "Appeal" that has just been issued shows that £2,700 (in sums of from £100 to £1,000) has been already subscribed towards the better endowment of the professorial Chairs; and a scheme has been set on foot among the younger graduates for the not less essential object of securing an augmentation of the open bursaries. Upwards of £200 (in sums of from £1 to £50) has been already promised towards this special fund, and an appeal from the committee for this purpose will shortly be circulated. There is reason to believe that the withdrawal of the obnoxious clause is partly due to the practical shape which the defence of the oldest Scottish university has thus taken.

MR. ERNST VON HESSE WARTEGG has just returned from Canada and the Hudson Bay countries, Manitoba, and the Saskatchewan River, where he made some interesting collections of Indian objects relating to their home life, their games, their medicine- and war-dances, and their religion. His return journey lay through Idaho and Dakota, along the line of the New Northern Pacific Railroad.

LITERARY chess-players may be interested to learn that Dr. Zukertort, the winner of the first prize at the late chess tournament, contributed the explanation of the chess terms to Prof. Buchheim's annotated edition of Lessing's *Nathan der Weise*, which seem to have been misunderstood by former commentators.

AS was briefly announced in the ACADEMY last week, Messrs. Bell are about to publish a volume of Emerson's works which, in conjunc-

tion with the two earlier volumes, will form a more nearly complete edition than has yet appeared either in England or America. Besides the essays collected under the titles *Society and Solitude* and *Letters and Social Aims*, and the later poems, it will contain several important contributions to periodicals and other publications which have never yet been published in any edition of Emerson's writings.

THE July number of *Harper's* contains what is described as a "Song by Robert Browning; Illustrated." It may be as well to state that this is none other than "Kate the Queen" from *Pippa Passes*; and to add, on the authority of the *New York Critic*, that it is printed by permission of the poet.

THE first of Mr. Herbert Spencer's works to receive the distinction of a cheap American reprint is the *Data of Ethics*, which has just been issued by Messrs. Appleton, in a paper cover, for fifty cents. The English price is eight shillings, at which we believe three thousand copies have circulated in this country. The Introduction to the reprint states that it is due to Mr. Goldwin Smith's criticism of it in the *Contemporary* of February 1882; and three replies to that criticism are appended.

SHERIDAN seems to be coming strongly into favour. "Morley's Universal Library" began with his plays; and for months past we have been expecting Mrs. Oliphant's monograph on him in the "English Men of Letters" series. Meanwhile, an expensive edition of his works has rapidly been disposed of in America by Messrs. Dodd, Mead and Co. And now we hear of an illustrated edition of "The Rivals" and "The School for Scandal," with notes and a biographical sketch by Mr. J. Brander Matthews.

WE understand that Dr. Sykes, of Doncaster, is preparing for publication, in the *Transactions* of the Yorkshire Archaeological Society, a list of all the inquisitions *post mortem* returned into the abolished Court of Wards and Liveries.

THE English Dialect Society are this week issuing their first publication for the present year—*A Glossary of the Dialect of Almondbury and Huddersfield*. It was begun by the Rev. Alfred Easther, head-master of the Almondbury Grammar School, who died in 1876, and has been completed by his friend, the Rev. Thomas Lees, Vicar of Wreay, Carlisle. The words, phrases, and idioms are illustrated by sentences taken down from the actual speech of the natives, and incidentally a good deal of light is thrown upon the customs and manners of the people, especially in the earlier half of the century.

AN analysis of a poem entitled "The Rest of Don Juan," by an American named Morford, is given by Mr. H. S. Asaher in an article which will appear in the July number of the *Bibliographer*. This continuation of Byron's poem is unnoticed by Allabone, who is usually careful to register every American author.

WE are informed that Prince Ibrahim Hilmy, brother of the Khedive, has in the press a bibliography of printed books, MSS., periodical literature, &c., relating to the antiquities, history, and political and social life of Egypt, from the earliest times to the present date. Messrs. Clowes are the printers.

THE summer number of the *Lady's Pictorial*, to be published early in July, will consist of a story called "Lovell's Whim," written expressly for the paper by Miss E. J. Curtis (Shirley Smith), author of *His Last Stake*, &c.

MR. HARRY BLYTH is writing for the *Liverpool Courier* a novel entitled "In the Midst of Foes."

MESSRS. WILSON AND M'CORMICK will publish early in July *A Day on the Columbia: a Summer Idyll*, illustrated with views of the

interior of the vessel and of some of the places on the "Royal Route," and with portraits of the officers.

A NEW paper of considerable promise has just appeared in Glasgow under the title of *The Scottish Reader*, edited by Mr. A. G. Murdoch. It embraces a national story, character sketches, folk-lore, dialect poetry, current local literary notes, &c., &c. The undertaking merits the support of those interested in Scottish literature.

NEXT Monday, July 2, Messrs. Sotheby will begin the sale of the third portion of the Beckford Library—from N to T inclusive—which will last for twelve days. As before, the magnificence of the bindings and their careful preservation add greatly to the value of the books, many of which have come from famous libraries. Of the rarities, we will content ourselves with mentioning the two first Aldine Petrarchs (1501 and 1514), the latter being one of seven copies printed in vellum, and in its original Venetian binding; a copy of the *Pâtissier François*, the rarest product of the Elzevir press; a Ronsard in ten volumes and a Tasso, both bound by Clovis Eve for Queen Margaret of Valois.

WE notice a copy of the pre-Raffaelite magazine, the *Germ*, and copies of Mr. Ruskin's *Poems* and of Mr. Tennyson's volumes of 1830 and 1833, in Messrs. Sotheby's catalogue of their sales on July 25 and 26. We hear also of a copy of the first edition of Shelley's *Adonais* having lately changed hands, through the medium of a Haymarket bookseller, at the price of £40. But these modern successes do not touch the venture with which the second-hand trade have long credited Mr. Halliwell—of buying a volume of Shakspeare Quartos in Glasgow for five shillings, cutting it up, and making over £750 out of it. This is said to be the most successful deal ever made in either the amateur or the professional trade.

MRS. LOCKWOOD, of New York, has sent to the hon. secretary of the Browning Society photographs of drawings made some years ago by Mr. John La Farge, whose intention was to illustrate the volume of "Men and Women," the poems composing which have since been dispersed and re-arranged, in some cases under different titles, in more recent editions of Browning's works. Mrs. Lockwood has also sent four songs from Browning, set by Georgina Schuyler. The photographs will be shown at the annual meeting of the society, on Friday, July 6.

A SECOND edition of Prof. C. Böttger's authorised German translation of Mr. Trevelyan's *Life and Letters of Lord Macaulay* is in course of publication in serial parts.

IN a volume entitled *De eerste jaren der nederlandsche revolutie, 1555-68*, M. Jan ten Brink devotes himself to correcting many errors in Motley's History.

M. A. N. VESELOVSKY, of the Academy of St. Petersburg, has published a work, in three volumes, upon the religious poetry of Russia; and M. Kh. Trusevitch a history of the diplomatic and commercial relations between Russia and China.

THE first number of a new Swedish literary Review, to appear fortnightly, has just been published at Upsala, under the title of *Nordisk Revy*. The editor is M. Noreen.

A CORRESPONDENT writes that the year of the death of Pietro d'Abano (1315) is correctly given in the *Dictionnaire général de Biographie et d'Histoire* of Dezobry and Bachelet (Paris; 1857).

WITH reference to a note that appeared in the ACADEMY of last week, we are asked to state

that, until the *Chiel* was started a few weeks ago, *Quiz* (published at Glasgow) had been for several years the "only illustrated paper in Scotland."

Correction.—By a curious blunder the name of the author of *Julian Trevor*, a novel reviewed in the ACADEMY of last week, was given as "Outram Ellis," instead of "Outram Tristram."

SHAKSPERIANA.

WE are glad to be able to announce that the series of Shakspeare Quarto Facsimiles made by Mr. Griggs, under Mr. Furnivall's superintendence, will still be carried on. The Master and Senior Fellows of Trinity College, Cambridge, and the Delegates of the Bodleian have, on Mr. Furnivall's application, given Mr. Griggs leave to photograph any or all of their Quartos that he wishes. He hopes to begin at Cambridge as soon as the College Library re-opens on July 8, and to secure good negatives of some score of Quartos before he leaves the place. Prof. Dowden's Introduction to the "Passionate Pilgrim" and Mr. P. A. Daniel's to "Richard III." are in type, and await the facsimiles to which they belong.

DR. INGLEBY is about to publish with Messrs. Trübner an essay, entitled *Shakspeare's Bones*, in which he advocates an exploration of Shakspeare's grave, with the view of settling certain questions relating to the bust, death-mask, and portraits. To the essay is appended a bibliography of the subject, brought down to last May. In this connexion, we may mention that Prof. Welckers, of Halle, is at the very same time starting a similar question in Germany with regard to the remains of Schiller. He declares that the skull preserved in the ducal vault at Weimar does not correspond with the mask taken after death; and he has applied for authority to open the private grave in which the coffin of Schiller was first deposited.

THE forthcoming volume on the life and works of Giordano Bruno which Messrs. Trübner promise will be certain to stimulate fresh interest in the speculations of that remarkable thinker, who gave a new philosophical basis to the doctrine of transmigration of souls and logically connected it with the most rigid Pantheism. A chapter from Brunnhofer's *Life of Giordano Bruno*, translated from the German and privately circulated, either as a pioneer of the completed work on Bruno promised to us, or independently, contains many peculiar and suggestive points; but none more so than the endeavour to show in the postscript that Bruno's influence is to be traced in the plays of the Elizabethan dramatists, especially in "Hamlet." Herr Jochischwitz in his *Shakspeare Forschungen*, i., quotes parallel passages from "Hamlet" and from Bruno's works (in particular from the *Spaccio de la Bestia trionfante*) which certainly exhibit a striking likeness; and he even goes so far as to assert (p. 118) that Hamlet, when he enters reading (act II., sc. ii.), is studying Bruno's *Spaccio*. Klein, in his *Geschichte des Drama*, proves that three Englishmen—Fynes Morison, of Lincolnshire; Anton Evershed, of Sussex; and Martin Turner, of Yorke—were entered as students in the university register of Wittenberg on June 15, 1592, shortly after Bruno had left (1588); that Morison was afterwards the author of several important works, and that his *Itinerary* was most probably known to Shakspeare, even if he was not personally acquainted with the poet. From this he argues that Shakspeare learned about Bruno's philosophy, and intended Hamlet to have got tinctured with it during his stay in Wittenberg.

PROF. E. DOWDEN, of Dublin, sends us the following early allusion to Shakspeare:—

"In chap. x. of *A Discourse of Marriage* and

Wiving, by Alex. Nicholes, 1615, reprinted in *The Harleian Miscellany*, vol. iii. (ed. 1809), four lines from 'Venus and Adonis' are quoted, introduced with the words: 'one thus writeth.' A few lines farther down in the same chapter, the words: 'For the sea hath bounds, but it [lust] hath none,' though unacknowledged, are from 'Venus and Adonis' (l. 389):

'The sea hath bounds, but deep desire hath none.'

In chap. v. of the same *Discourse*, which treats of 'What years are most convenient for Marriage,' the opening paragraph contains reminiscences of 'Romeo and Juliet,' act I., sc. iii., l. 12, l. 72, and l. 95 (Juliet's age, Lady Capulet's example):

'I was your mother much upon these years

That you are now a maid;'

and a jest of the Nurse). These allusions are not recorded in Dr. Ingleby's *Centurie of Prayse*."

FRENCH JOTTINGS.

THE professors at the Collège de France have almost unanimously selected M. Ernest Renan to succeed the late M. Laboulaye as their "administrateur." The official sanction will be given to this nomination as a matter of course.

M. LAUNETTE, of Paris, will publish in February next an *édition de luxe*, of 200 copies, of Sterne's *Sentimental Journey*, at a subscription price of 300 or 350 frs.; and each copy will contain a unique water-colour on a different subject by M. Maurice Leloir.

M. MUQUARDT has in the press a work by Count Goblet d'Alviella, containing an elaborate review of the progress of religious thought in England, the United States, and India.

MESSRS. FIRMIN-DIDOT have published an abridgement of the last edition of the Dictionary of the French Academy, with an Appendix of all the words in general use which have not yet received Academic sanction, and a dictionary of ancient and modern geography.

M. CALMANN LÉVY has just published a general Index to M. Renan's *Histoire des Origines du Christianisme*, with a map showing the spread of Christianity about A.D. 180.

M. HENRI DUMÉRIL chose as the subject of one of his theses for the degree of docteur es lettres at the Sorbonne "Lord Erskine: Etude sur le Barreau anglais à la fin du XVIII^{me} Siècle."

THE *Revue critique* for June 18 contains a long review by M. J.-J. Jusserand of Prof. Thorold Rogers's *History of Agriculture and Prices in England*, of which he says "ses tableaux, ses chiffres, ses moyennes demeurent comme des pierres de touche auxquelles les historiens futurs feront bien de présenter leurs ouvrages s'ils veulent en connaître le métal."

IN the preceding number of the same journal M. H. Gaidoz had advocated the endowment of Celtic chairs in each of the two colleges to be founded in North and South Wales.

THE *Revue politique et littéraire* for June 23 contains an article, by M. Léo Quesnel, on the English stage, with special reference to adaptations from the French. The writer shows considerable acquaintance with our dramatic writers—more than with our actors. His remarks upon the dramas of Tennyson, Browning, and Swinburne are especially worth reading; but it may be as well to point out that "Sordello" is not a play.

A CURIOUS point of literary property came up for decision before a Paris court last week. It was an action by M. Morand against the publishing house of Calmann-Lévy to restrain them from including in their complete edition of the Correspondence of Sainte-Beuve certain letters addressed by Sainte-Beuve to M. Morand himself, which the latter had already published in his *Jeunes Années de Sainte-Beuve*. The French law on the subject seems similar to the

English, though not identical with it. The right of publishing letters rests primarily with the writer, provided that he has not renounced it, either expressly or implicitly. In this case, renunciation was presumed from the fact that Sainte-Beuve had preserved no copy of the letters, combined with the fact that the letters were of an entirely private character. In addition M. Morand had obtained the authority of Sainte-Beuve's personal representative to the original publication. It was therefore held that M. Morand, having once acquired a right, was entitled to an injunction against any subsequent publication of the letters in question.

THE death is announced of M. Gustave Aimard, who may be called the French Mayne Reid, for his stories were based upon personal experiences of adventure. Some of them, when translated, were the delight of a former generation of English boys, though they never attained the extraordinary popularity of M. Jules Verne's. M. Aimard, who was sixty-five years of age, died on June 20. He had been for some years past under confinement in an asylum.

AN ORIGINAL CONTRIBUTION.

"BEADS."

I.

WHAT are the beauties of the earth and sky to us but to make us hope, dream, love?

II.

You, May-blossom, and I, we not only are alive together—you this year with me, I without you many years. You have come along a different way, and arrived at a different life from mine; yet, far back, we were the same.

III.

The leaves are patient on the ground, tossed or still; wondering at what the sun's love has brought them to; and whence this foreign, light-forsaken colour, and where their own spring green is gone.

IV.

Our souls meet like two birds in the open sky—the ways are infinite that we may take together.

V.

As young children look on the heaving breast and strong weeping of a woman in trouble, wondering, half-pitying, half-repelled, and would comfort her, but chiefly so that she should be natural and quiet and merry with them: so the bright stars, in company arrayed about the evening sky, look on and wonder, shining, at the dark trouble of the lonely sea.

VI.

Over this country blows a wind that rises out of the dark sea, and flies away to the hills, to linger whispering in their valleys, hug their crags, and sweep silently over their high downs, leaving the furze bushes and low grass to talk of it among themselves. Beyond, in its way, lies the city, and, further, the immense sky.

VII.

When you are here, I am still; you are all. When you are gone I am drawn into my soul by the sweetness there: music always, the sky's calm, the ocean's dance: a strong heart and purity: this is what is left of you.

ISABEL WEDMORE.

OBITUARY.

BISHOP COLENZO.

JOHN WILLIAM COLENZO, D.D., Bishop of Natal, was born at St. Austell, Cornwall, on January 24, 1814, and died in the colony, after a short illness, on June 20. The name is a Cornish one, like so many others ending in -o or -ow. He took all but the highest mathematical honours at Cambridge; was successively a master at Harrow, a resident fellow and private tutor at St. John's College, Cambridge,

and Rector of Forncett St. Mary's, near Norwich, and was consecrated Bishop of Natal on the creation of that see in 1853. At that time he was known as the author of very successful algebras and arithmetics for schools and colleges, clear, and furnished with examples beyond former precedent, and he had published a trigonometry and a volume of village sermons. Afterwards he made many remarkable appearances in the ecclesiastical and political world.

His *Pentateuch and Book of Joshua Critically Examined* was published in seven parts, the first five in rapid succession from 1862 to 1865, the sixth in 1871, and the seventh in 1879. The first five parts comprised a detailed and scholarly examination of the subject, resulting in the adoption of the view which at that time prevailed among scholars with a nearer approach to unanimity than is usual in such investigations. This view referred the Pentateuch, omitting minor sections, to three main sources—an ancient Elohist document, the Book of Origins of Ewald; a later Jehovistic document; and Deuteronomy, belonging to the reign of Manasseh or Josiah. What of novel there was in Dr. Colenso's results consisted chiefly in attributing the Elohist document to Samuel, a rather earlier date than was commonly assigned to it, and in certain theories about the Psalms, which have not met with much acceptance. But the publication of such a work in England, and by a bishop, was sure to raise a storm; and this was aggravated by the peculiarity of treatment in Part I. Dr. Colenso, in fact, determined not to await the gradual filtration of opinion from the learned to the many, but to call on the many at once to recognise that they possessed no contemporary account of the exodus capable of sustaining the burden of proof where the supernatural is in question: the analysis and literary history of the Pentateuch might afterwards be discussed with those who cared for such investigations. To this course he was impelled by his enthusiastic devotion, not merely to truthfulness, but to the truth. With his characteristic simplicity and disinterestedness, he was deaf to the importance of which it might be to his own reputation that his scholarly researches (of which a large part had already been printed at his private press in Natal) should appear to have been, as they were, an integral portion of his work from the first. And it was impossible for him to apprehend any danger to true religion, clinging as he did to the Fatherhood of God, and the reality and regularity of the Divine government, all the while that, under the force of evidence, his mind receded from the supernatural and occasional. The decision was hastened through the book being denounced in the *Record* by someone who had obtained unauthorised access to one of the Natal copies; and the public was shocked or fascinated, as the case might be, by the denunciation of the unhistorical character of the Pentateuch, accompanied by searching demonstrations, which composed Part I. Under the circumstances, arithmetic had to play a considerable part in this volume; and, as the bishop was already famous in arithmetic, the elements of many a joke lay ready for the class of mind for which the authority of reason has to be tempered by epigrams. We will leave them to enjoy their jokes, while we pursue the fortunes of the book abroad.

It was just at this time that a conviction began to arise in many minds at once that the Levitical legislation, hitherto regarded as, in the main, a part of the Book of Origins, must be of a date later than the Captivity. Graf in 1866, Kalisch in 1867, Kuenen in his *Religion of Israel* (1869-70), and Colenso in his Part VI. adopted this view. But while the others merely separated the Levitical legislation from the remainder of the great Elohist document, retaining its early

date for the latter, Kuenen was led, and precisely by the unlucky Part I., to transfer the whole of the Book of Origins to the post-Captivity period. In the *Theol. Tijdschr.* for July 1870, he tells that, while Ewald, Bunsen, Bleek, and Knobel had one by one been brought by the English bishop to the necessity of revising their theories, the effect produced on him had been deeper. He had observed, though it was not in Colenso's plan to make such a distinction, that it was especially on the Book of Origins that the demonstrations of an unhistorical character fell. Hence a real scientific advance had been made by working out those demonstrations thoroughly, instead of at once assuming the legendary character of the existing record, and so passing on to reconstruct; and it was thus that Kuenen's thoughts had been led into the channel which brought him to his new position. It will be seen that that new position involves a reversal of the order of date between the Elohist and Jehovistic documents, and anyone who cares for the history of the Jewish religion will again see that much is involved in this reversal. Hence matter of no small interest, with which we are familiar in the *Religion of Israel* and in the Hibbert Lectures of 1882, is directly traceable to the intellectual ferment caused by Colenso's Part I. Dr. Colenso himself adhered to the age and probable authorship of Samuel for the main historical part of the Elohist document, gracefully reserving, however, "any final judgment, in deference to the opinion of Prof. Kuenen and other eminent writers," Preface to Part VII., p. xxxi. In the discussions through which, if at all, a practical unanimity must again be reached, the great work of our English bishop, and especially Parts VI. and VII., which appeared after the new controversy had been fairly announced, must always hold a very important position.

Ecclesiastical disputes arose naturally out of theological ones. The Bishop of Capetown, who, by the various letters patent, was metropolitan of the Church of England in South Africa, summoned the Bishop of Natal to his tribunal on a charge of heresy, arising as well out of the book on the Pentateuch as out of a previous one on the Epistle to the Romans. A more promising crop of legal questions was never seen than that which hereupon arose. The authority of the letters patent, their interpretation, and any supplement of jurisdiction which might be derived from Dr. Colenso's oath of "due reverence and obedience" to the metropolitan, or from his own acts, had all to be discussed. But the case, as cases often will, slipped through with the least possible determination of these points. The Bishop of Capetown disported himself in a manner which did not tend to edification. He alleged that the accused had acknowledged his jurisdiction to try him on a previous occasion, quoting private letters which he, claiming to be judge, furnished to the prosecutor, and which, if fairly quoted, would only have shown that Dr. Colenso had referred to his opinion. He did not confine himself to the passages of Dr. Colenso's writings which were pointed out in the accusation, and this notwithstanding that the accused was not present. He declined to be bound by the English judgments in the Gorham case and in that of *Essays and Reviews*, and went in direct opposition to them both on special points and on the principles of decision; and the quotations in his judgment from the writings of the accused, even when between inverted commas, were vitiated by omitting important words. The Judicial Committee of the Privy Council set aside on short grounds the sentence of deposition so arrived at. They held that the letters patent, owing to the colonial constitutions at the times when they were issued, could not confer jurisdiction, although they were so far valid as to create bishops, in the nature of

Crown officers, as centres of the Church of England for those who would adhere to them; and they further held that a bishop who was thus in the nature of a Crown officer could not, if he would, create by contract a voluntary jurisdiction against himself. The trustees of the Colonial Church Bishops' Fund nevertheless withheld Bishop Colenso's salary, and he sued for it before Lord Romilly, Master of the Rolls. That judge declared that heresy would be a justification for withholding the salary, and that, if the charge was preferred, it would be his duty to try it in accordance with the law of the Church of England. But the charge was not preferred, and, of course, the Capetown deposition could not be held a justification. Thus the Bishop of Natal continued to enjoy his salary and the property of his see, and with a good conscience, for it was the opinion of his friends that a charge of heresy could not have been maintained against him in accordance with the law of the Church of England.

Besides completing his great work, the bishop published *Lectures on the Pentateuch and the Moabite Stone* (1873) and *The New Bible Commentary Critically Examined* (1871-74). He also continued to be the pastor of a body in Natal, for many years considerable, who, in most cases without sharing his opinions, preferred to remain in the Church of England rather than follow his opponents into the new Church of South Africa. This body sadly fell off after Bishop Colenso's energetic and most disinterested advocacy, in the cases of Langalibalele and Cetywayo, of the policy which was unpopular in the colony.

The writings of a scholar who stands in the front rank of those whom the Church of England has produced in our time, and the law of that Church, fall within the scientific limits of the ACADEMY. What was said about Bishop Colenso by the Convocation of the clergy of the province of Canterbury, and how his fellow bishops boycotted him, scarcely claim attention here, on the ground either of law or of science. Nor can we go into the still burning political questions to which we have just alluded. But a word must be said about the man. Among the figures who acted in his drama, he will not pass, as Gray or Wilberforce may do, into the legends of the saints, but he will have a niche in history beside Thirlwall and Stanley. It will be remembered that his dignity and temper in controversy never failed, though the most abusive language was poured out on him; that he loved the truth, and was willing to trust to it; and that his heart burnt with the fire of humanity and justice. One who experienced his kindness must also place on record how he could devote time and thought to the service of a friend. We shall not easily see his like.

J. WESTLAKE.

IN MEMORIAM

MRS. JAMES OWEN.

A FEW more particulars about Mrs. Owen, of whose sudden death a brief announcement appeared in last week's ACADEMY, will probably be welcome to many.

Frances Mary Owen (her maiden name was Syngé) was born in 1842 at Glenmore, in the county of Wicklow. In 1870 she was married to the Rev. James Owen, now Vice-Principal of Cheltenham College. She was for many years a constant contributor to the ACADEMY, in the success of which she took the warmest interest, both before and after the death of Dr. Appleton, to whom she was a most true and esteemed friend. Though a clear-sighted critic, quick at detecting any slovenliness of workmanship or false ring in the tone of a book,

yet in her reviews she always took, so far as possible, the most kindly view, and was ready to point out what was of value in each work rather than, as is sometimes the way of critics, to detect and magnify any faults or shortcomings. Among other literary work, Mrs. Owen wrote a number of very graceful poems and delightful children's stories, and also published, about four years ago, a *Study on Keats*, full of original thought and appreciation of the poet's inmost meaning.

No words can express the loss that her death will be to her many personal friends on account of her rare gift of keenest sympathy with any form of trouble and her power to soothe it by kindly appreciative words, which showed her insight and power of making another's trouble her own; and, from her warmth of heart, always ready to help those in need at any cost of personal trouble and self-sacrifice. Such a friend she was, in short, as one does not meet twice in a lifetime. In Cheltenham, where her married life was spent, her loss will be quite irreparable, especially among the lowest and most miserable class of the poor, to whom a large part of her life was devoted. The amount of good that she did can never be realised. Working with her husband, she was the main spirit in founding and carrying on a Charity Organisation Society, much needed in a town full of vice and distress, where formerly most of the money given in charity passed through the hands of the clergy. Among young women—especially those who were leading a life of sin, or drifting into it through want of a helping hand—Mrs. Owen's influence and loving help did an incalculable amount of good, and saved many a poor friendless girl from ruin and despair. When any illness occurred in the college boarding-house which her husband managed for several years, Mrs. Owen nursed and tended each case with almost more than a mother's love and devotion; and no boy could ever have passed through that house without receiving a lasting impression, and being permanently better for her wise and ennobling influence.

It is impossible in a few lines to give any adequate notion of the loving and active life that has so prematurely passed away—it was, however, one which will live on in the hearts of many a grieving friend, and in the ever-growing results of a countless number of kindly words and acts.

J. H. M.

MAGAZINES AND REVIEWS.

THE best article in the numbers of the *Revista Contemporanea* for May is on the origin of the Foros in Galicia, by Señor Villa-amil y Castro. The Foros are treated historically, from their earliest form of simple contract, through mediæval to modern times; and their advantages and disadvantages are discussed with a leaning in their favour. Señor Jimenez concludes his lecture on "Classical and Christian Greece." Señor Botella writes on Modern Sociology, treating the so-called science as a development of the materialistic school of philosophy. Under the title "España en Massachusetts," Señor Soler y Arques translates and analyses Longfellow's "Spanish Student." B. F. Villaverde treats of justice in taxation, which cannot be obtained by any one ideal mode, but only by several forms of levy following the varied economic conditions of wealth.

THE *Monatsschrift für Gesch. u. Wiss. des Judenthums* contains in recent numbers the commencement of a series of criticisms on the text of Jeremiah by Dr. Graetz, studies on R. Samuel ben Meir as an exegete by Dr. Porges, and on the Agada of the Tannaites (continued) by Dr. Bacher. In the June number Dr.

Graetz suggests that the obscure word *appadno* in Dan. xi. 45 is a proper name, and to be compared with Ptolemy's Apphadana, which apparently lay in Elymais, and therefore suits the latter days of Antiochus. He regards vers. 44, 45 as an interpolation, and places the composition of the Book of Daniel just before the Maccabæan revolt, about 167 B.C.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALLEGRI, C. Corso preparatorio allo Studio dell' Ornat. Parte 1, 2. Venice: Amanti. 20 L.
BELINA, A. M. de. Nos Peintres dessinés par eux-mêmes. Paris: Bernard. 5 fr.
BOUILLEVAUX, C. E. L'Annuaire, Combedge et Tong-King. Voyages et Notices historiques. Paris: Soc. gen. de Lib. cath. 6 fr.
FELIX, L. Der Einfluss der Natur auf die Entwicklung d. Eigenthums. Leipzig: Duncker & Humblot. 7 M.
FRANKEN, D. et J. Ph. van der KELLEN. L'Œuvre de Jan van der Velde. Paris: Rapilly. 11 fr.
HOFMANN, A. W. Zur Erinnerung an Friedrich Wöhler. Berlin: Dümmler. 3 M.
MANZONI, A. Opere inedite o rare, pubblicate per cura di P. Brambilla da R. Bonghi. Vol. I. Milan: Rechiedel. 5 L.
NORLAS. Histoire des Faïenceries roanno-lyonnaises. Paris: Simon. 20 fr.
PUETSCH, A. Die Sicherung der Arbeiter gegen die Gefahren f. Leben u. Gesundheit. 2. Halbd. Berlin: Kortkamp. 7 M.
RIVORY, D. de. Obock, Mascate, Bouchire, Bassorah. Paris: Plon. 4 fr.
ROSNY, L. de. La Civilisation japonaise. Paris: Leroux. 5 fr.
TOLLE, K. Das Bethen u. Beschwören in der altromanischen Poesie m. besond. Berücksichtg. der französischen. Erlangen: Deichert. 1 M. 20 Pf.
WALRAS, L. Théorie mathématique de la Richesse sociale. Leipzig: Duncker & Humblot. 6 M.
WALCKER, K. Handbuch der Nationalökonomie. 2. Bd. Specielle Volkswirtschaftslehre. 1. Abth. Landwirtschaftspolitik. Leipzig: Rossberg. 7 M.

LAW AND HISTORY.

- BIBLIOTHECA historica italica, cura et studio Societatis Leonhardicæ historice studii promovendis. Vol. III. Milan: Dumolard. 20 L.
BOETTLINGK, A. Napoleon Bonaparte u. der Rastatter Gesandtenmord. Leipzig: Duncker & Humblot. 2 M.
HASER, J. Beiträge zur Lehre vom Beweise im Strafprozess. Leipzig: Duncker & Humblot. 9 M.
HAUCK, A. Die Bischofswahlen unter den Merovingern. Erlangen: Deichert. 1 M. 20 Pf.
KRIEGSGESCHICHTE, das, 1883. Dargestellt in der Abth. f. Kriegsgeschichte d. k. k. Kriegs. Wien: Seidel. 4 M. 40 Pf.
LEHMANN, M. Preussen u. die katholische Kirche seit 1840. 4. Thl. Von 1758 bis 1775. Leipzig: Hirzel. 16 M.
MARZIO CURZIO. La Congrega dei Rozzi di Siena nel Secolo XVI. Vol. II. Florence: Le Monnier. 4 L.
SCRIPTORES rerum germanicarum in usum scholarum: Annales Bertiniani. Rec. G. Waitz. Hannover: Hahn. 2 M. 10 Pf.
STATUTI della Città di Roma nel Secolo XIV. Pubblicati dal Prof. Avv. Camillo Re. Rome: Loescher. 25 M.
WAGNER, H. Die Politik Friedrich Wilhelm IV. Berlin: Pohl. 1 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAILLON, H. Traité de Botanique médicale phanérogamique. Paris: Hachette. 22 fr.
BEEFELD, O. Botanische Untersuchungen ü. Hefenpilze. Fortsetzung der Schimmelpilze. 5. Hft. Die Braudpilze. I. Leipzig: Felix. 25 M.
BUCCOLA, G. La Legge del Tempo nei Fenomeni del Pensiero. Milan: Dumolard. 7 M.
HANN, J. Handbuch der Klimatologie. Stuttgart: Engelhorn. 15 M.
LOTZE, H. Grundzüge der Metaphysik. Leipzig: Hirzel. 1 M. 70 Pf.
OBORN, A. Flora v. Mähren u. Gestr. Schlesien. 1. Thl. Brünn: Winkler. 4 M.
RAMBOSON, J. Phénomènes nerveux, intellectuels et moraux: leur Transmission par Contagion. Paris: Firmin-Didot. 6 fr.
SALVADORI, T. Ornithologia della Papuasia et delle Molucche. Parte III. Turin: Paravia. 20 L.
SAUSSURE, H. de. Note sur le Cervus paludosus (Desm.) et les Espèces voisines. Basel: Georg. 2 M. 50 Pf.

PHILOLOGY.

- KOEPP, F. De gigantomachiae in poeseos artisque monumentis usi. Bonn: Strauss. 2 M.
MASSAROLI, G. Phil e Tukapalasar II., Salmasasar V. e Sargon. Rome: Tip. Poliglotta. 2 L. 50 c.
MOELLER, H. Das Beowulfepos m. den übrigen Bruchstücken d. altenglischen Volksepos in der ursprünglichen tropischen Form. Kiel: Lipsius. 2 M.
TOBLE, A. Die altvenezianische Uebersetzung der Sprüche d. Dionysius Cato. Berlin: Dümmler. 3 M. 50 Pf.

CORRESPONDENCE.

NOTES AND QUERIES ON THE "EIKON BASILIKE."

IV. (Conclusion).

12 Park Crescent, Oxford: May 31, 1883.

The bibliography of the *Eikon* is in a far from satisfactory state, and I fear that I shall be able to make but trifling contributions to it here. In the first place, it must be noticed that two entirely different schemes of spelling characterise the early editions. In one set the spelling is pretty well on a level, in capriciousness and want of principle, with the ordinary spelling of the time. But in two other editions a distinct and original, though unscientific, mode of spelling is adopted, and, on the whole, very consistently carried out. To name the chief peculiarities, *e* is substituted for *y* except at the beginning of a word (as *majestie*, *alwaies*); mute *e* final is dropped (som, counterpois); a final double letter is reduced to a single one (*sal*, *wel*); a letter is inserted or doubled before the *-ing* of the present participle where the sound might otherwise be ambiguous (*guidinge*, *hopeing*, *mooving*, *comming*); the *e* is doubled in *me*, *he*, *she*, *we*, *be*; and some words are pedantically spelt—*e.g.*, *concurr*, *asperersed*, *ascend*, *expected*, &c. Now to whom is this spelling to be attributed? It is obvious that it presents analogies both to the spelling of Charles and to that of Gauden; but it differs from both in certain respects. I have satisfied myself that it is undoubtedly William Dugard's, for it recurs in Samuel Clark's *Marrow of Ecclesiastical Historie* (London, Printed by William Dugard, dwelling in Suffolk Lane, Anno Domini MDCL), and in the latter part of Trapp's *Clavis to the Bible* (printed for T. Garthwait, 1650), which has Greek, Latin, and English verses by one or both of the Dugards prefixed. At the end of the latter book, and of one of the concluding chapters of the former, occurs the motto "*Soli Deo Gloria*," which is likewise found at the close of Symmons' *Vindication*, as years before at the close of Fuller's *Holy War*. These two editions contain Dugard's Latin and English verses, and are the only editions I have met with which read, in the last paragraph but one, "That what is cut off of my life in this miserable moment may be repaired [all other editions reading *repaid*] in Thy ever-blessed Eternity." They are (according to Koble's list) the seventh and twelfth editions, differing only in the fact that in the latter a few misprints have been corrected and a fresh title-page inserted with the additional words *Printed for James Young*. Further particulars about James Young† would be acceptable, but it was probably from him that Dugard bought his Press (Wagstaffe, p. 107). At p. 7 of the former edition there is a superfluous paragraph-mark at the beginning of the last paragraph but one, which is deleted in the latter. The paragraph-mark was frequently employed by Gauden, and occurs constantly in *Anti-Baal Berith* and in several of his tracts.

Next, who was the printer of the other early editions of the *Eikon*? Among these, some, the octavos, are on the whole creditable specimens of typography; others abound in misprints of

* Singularly enough, this clause is omitted in Earle's Latin translation. For almost the only earlier notice of the spellings of the *Eikon*, see in Todd, Letter I., p. 80 n. Dugard's spelling is carried through the Prayers, &c., printed after the *Eikon*.

† Was he the son and successor of Robert Young, Master of the King's Printing-House, 1636; Printer to the City of London, 1638; King's Printer for Scotland, 1639, &c.? I do not find his name among the London printers and publishers of 1649, and suspect that he was dead or had retired from business when the *Eikon* was published.

all kinds, and the press-work is correspondingly bad. The latter were possibly pirated editions; after careful examination of types, wood-cut letters, head- and tail-pieces, and a great number of typographical details, I have satisfied myself that the former are from the press of John Grismond (and this agrees with the statement in Wagstaffe, p. 104). John Grismond was one of the four type-founders licensed by the Star Chamber in 1637, the friend of Ashmole, and printer of his *Theatrum Chemicum Britannicum* in 1650; and was no doubt the J. G. who printed Gauden's *Suspiria* in 1659 and his *Considerations touching the Liturgy* in 1661. But his proceedings about the time of the appearance of the *Eikon* are of more interest for our present purpose. I have been favoured with a sight of the copy described by "Foras" in the *Bibliographer* for August 1882—a revised copy of the second edition, having the Errata corrected, but possessing a new title-page with *mali* misprinted for *mala*, and an ornament of a curious tile-like pattern. Now that identical tile* re-appears at the head of the Table of Contents in Symmons' *Vindication*; on the fly-leaf of the best edition of *The Subject's Sorrow*; on the title-pages of *A Venice Looking-Glass*, by James Howell, the *Letter to Lord Mayor Warner*, and the *Declaration of the Duke of Buckingham*, &c. (all 1648). These, together with many other Royalist tracts, including the *Newcastle Papers*, described by Prof. Masson as virtually a postscript to the *Eikon*, and the *Princely Pelican*, were, I think, printed by John Grismond.† Accordingly, we find, from Mrs. Green's Calendar, that in 1649 Grismond had become almost as obnoxious to the Council of State as Dugard himself. On October 19, 1649, he was required (with a host of other Royalist stationers) to enter into recognisances not to print seditious or unlicensed books; and only five days later a committee of Council was instructed to examine Richard Royston, stationer, and Jno. Grismond, printer, as to printing a "virulent and scandalous pamphlet." I think, then, that we may regard it as established that the earliest authorised editions of the *Eikon* were printed by Grismond and Dugard, and we know them to have been published by Richard Royston. From the copies set up by Grismond and Dugard I believe all other editions to be reprinted. Perhaps the second edition, before the Errata were corrected in the text, has served as copy more often than any other. For in it I find a curious misprint which, though corrected in later impressions from the same types, is reproduced in subsequent large and small octavos, in 12mos, and 24mos. Toward the end of chap. vi. the King is made to say, "And if my dissentings at any time were . . . out of error, *opinionativeness*,† weakness, or wilfulness" &c. In many editions, "opinionativeness" appears as "opinion, activeness" (just as "fixaction" is printed for *fixation* at p. 37 of Gauden's *Considerations touching the Liturgy*); and this obvious misprint I have found of considerable value for purposes of classification. Perhaps I may remind the reader that inferior editions of the *Eikon* appeared within a

month after the King's death. The following extract from a letter from Holdsworth to Sancroft (Tanner MSS. lvi., fol. 543) seems conclusive on this point. The letter is dated February 27, 1648:—

"The Kings bookes are so excessive deare, that I believe you would not have soe many of them at their prices. Norden sells the worse impressions for 5^s. Mr. Ireland had none come the last Saturday. I spoke to Mr. Widdrington to take one of those sixe which he has promis'd to your company for you. Immediately before I receiv'd your letter by your cosins man, I was with Rich. Ireland about the bookes, he has none, but betwixt this and munday he looks for good store. If they be Roystons they will be above sixe shillings. They are sold for 6-6 in London. The other sort are dully printed in dull paper. I shall get one of the best print for you, if there any come."

I have said that the first publisher's name—whether real or fictitious—appearing on the title-page of any edition of the *Eikon* seems to be that of James Young. The second apparently is that of a well-known London stationer—John Williams. Of his 24mo edition I have seen three copies—two reading "opinion, activeness," and one "opinionativeness." It has Williams' device, with the motto "Deus est nobis sol et scutum," and A and N at the beginning and end respectively. John Williams will be very familiar, by name at least, to all readers of Mr. J. E. Bailey's most valuable Life of Fuller. He was the publisher, among other works of Fuller, of the *Holy War*, the *Holy State*, the *Good Thoughts*, the *Pisgah Sight of Palestine*, and the *Church History*. Earle's translation of the *Eikon* bears the imprint: "HAGAE-COMITIS. Typis S. B.* Impensis J. Williams & F. Eglesfield Londinensium, apud quos videntur sub signo Coronae, et sub signo Calthae, in Coemeterio S. Pauli. 1649." Considering that Williams was the favourite publisher of the Cavalier clergy, it is scarcely surprising to find that on Christmas Day 1649 he was committed to the Gatehouse for "printing and publishing seditious pamphlets." Ten years later he published the first edition of Pearson on the Creed.

One other little point about this 24mo edition is noteworthy. The epitaph signed J. H., which in most editions is printed with the Prayers at the close, here appears on the back of the title-page. Who was J. H.? The only candidate hitherto, so far as I am aware, is Dr. John Hewet, an account of whose trial and execution in 1658 is given by Clarendon. But the most obvious explanation is, I think, certainly the correct one. In many books written just before and after this date, J. H. stands for James Howell. And I have noticed various little indications of a connexion on the part of the author of the *Epistolae Hoelianae* with the publication of the *Eikon*. A small volume of nine Tractets by him, published collectively in 1654, shows that he raised his voice against the execution of the King both before and after the deed was done. I have mentioned above that one at least of these tracts was from the press of Grismond, printer of the *Eikon*. And the portrait of the Prince of Wales which is inserted

in many copies of the *Eikon* appears also, with but trifling alterations, in the Douce copy of the second edition of Howell's *Instructions for Foreign Travel* (Moseley, 1650).

In conclusion, a few words must be added on the subject of the illustration to the *Eikon*. There are many versions of it, presenting more or less important shades of difference. In the earliest form which I have examined (ed. 2), the King's half-face is seen, and the clouds are half-way up the opening in the wall; the plate is signed "Guil: Marshall Sculptit." In ed. 6 appears the plate showing the King's three-quarter face; the clouds are lower; the signature is "Guil: Marshall delineat: et Sculptit." Then follows G. D[ugard]'s "Explanation of the Embleme," likewise engraved, I presume, by Marshall, and under it the extract from Julian's *Misopogon*. Of these verses, both Latin and English, I notice two editions. The obviously later and improved copy prefixed to Earle's translation substitutes in the Latin for "Auro fulgentem rutilo, gemmisque micantem," and "Nobis non est tractare molestum," "Auro splendentem rutilo, gemmisque decoram," and "Nobis vera est tractare voluptas;" and in the English, for "Palm-like depressed," reads "As palm depressed," and has an entirely different version of two couplets. After the Greek quotation, the first syllables of Julian's name [Ιουλ.] are given.

A very few particulars must suffice for William Marshall. Beside many portraits, mostly bad, notably that of Milton, which the poet satirised so savagely in a Greek epigram (Masson's *Life*, vol. iii., pp. 456 sqq.—a book to which I have to acknowledge much indebtedness), Marshall engraved an elaborate emblematical frontispiece to Udall's *Noli me Tangere* (1642); the frontispiece to Jeremy Taylor's *Liberty of Prophesying* (1647), and, in the same year, to Ashley's translation of Malvezzi's *Dauid Perseguitato*, where King David bears a most startling resemblance to Charles I.; the frontispiece to the *Newcastle Papers*, representing the King as "Fidei Defensor;"* frontispieces, portraits, &c., to Fuller's *Holy War*, *Holy State*, and *Pisgah*; the frontispiece to the 1650 edition of Howell's *Epistolae Hoelianae*, &c. He did not shine as an artist; but he is interesting by reason of his connexion with so many works which have become part and parcel of our literature.

I know of no internal evidence whatever to connect the King with this emblem, which is as poor in conception as in execution. Dr. Wordsworth concedes that Gauden may have been "consulted" with regard to it. I will very briefly mention a few facts which may point to a probable conclusion. In 1653 Gauden published his *Hierapistes*, with a frontispiece (engraved by Cross) teeming with emblems—the Sun and Shield, the crown which "Vincenti dabitur," the "Quercus potentiae" and "Oliva Charitatis," and so on; while at the back of the title-page is a small shield with serpents intertwined, surmounted by two doves, with the motto "Prudens Simplicitas," the relation of which to a passage in the *Eikon* has been pointed out by Todd. His *Suspiria* (1659) has an elaborate frontispiece by Hertochs, representing the Church of England in her fallen estate, with several inscriptions and the emblem of the pelican; while on the title-page is a copper-plate representing three weighted palms with the motto "depressa resurgo," which is that adopted by Dugard in his *Explanation* of the emblem to the *Eikon*, though on the palms in the emblem itself the inscription is *Crescit sub pondere virtus*. It will be remembered that Gauden, in his early Sermons, employs the metaphor of the rock triumphant in the midst of the waves; so that both these emblems are

* A very similar, but slightly smaller, ornament occurs at the beginning of the *Eikon Alethine*.

† In the postscript to his *Vindication*, Symmons urges that books in defence of the king should be published in foreign languages. Grismond acted on the hint. I possess a little 12mo entitled *Histoire entiere & veritable du Procès de Charles Stuart, Roy D'Angleterre*, &c., à Londres, Imprimé par J. G. l'An 1650. I may add that most of the tracts in *Gregorii Posthuma* (1663-64) are printed by Grismond; while in 1676 I find Royston employing another printer whose initials were identical with Grismond's—J. Grover.

‡ By a slip, I spoke in my first letter of Gauden's "opiniativeness" as a misprint for "opinionativeness." It is, of course, an independent form.

* Samuel Browne, "English bookseller" and "bookbinder" at the Hague, to whose care Nicholas addressed his letters. I suspect that Samuel Browne had the credit of printing several books which were really set up on this side of the Channel. Williams and Eglesfield were likewise joint publishers of *Herriek's Hesperides*, 1648, and of *Ephemeris Parliamentaria*, 1654.

† As an instance of the degree of skill in the art of sinking which occasionally characterised a writer of great and rare talent, I may quote the following lines from the last of these, containing an Epithalamium on the Countess of Derby:—

"She's Derbies Royal blood, Derby le Gran,
And now she travels to the Isle of Man."

* Afterwards prefixed to Heylin's *Short View* and to *Reliquiae Sacrae Carolinae*.

shown to have been "properties" of Gauden. But to return to the *Suspensio*. I would call particular attention to the elaborate plate entitled "The Goodly Cedar of Apostolick and Catholick Episcopacy, compared with the moderne Shoots and Slips of divided Novelities in the Church," together with the "Δενδρόλογια [the word is a loan from Howell], or Emblem of the Trees Explained," at a length of twenty-two pages! Gauden was clearly very proud of this plate, which, in his Funeral Sermon on Bishop Brownrigg, he describes as a "familiar and plain emblem." I will only add that other emblems from Gauden's mint are to be found in his *Anti-Baal Berith and Pillar of Gratitude* (both 1661). Now, I must ask the reader to turn to the Βασιλική or folio edition of the Works of Charles the First published in 1662. Passing over the frontispieces, by Hollar and Hertochs, we come to the elaborate plate prefixed to the *Eikon* itself. Besides various alterations in points of detail as compared with the original emblem, this plate adds to the other allegorical subjects a ship in full sail, ploughing its way through a stormy sea, with the King seated in the stern and bearing a trident, the motto being "Nescit naufragium virtus." This appears to be taken from the frontispiece to the *Bibliotheca Regia*, printed for Henry Seile in 1659, and known to have been edited by Heylin, but possibly some of the readers of the ACADEMY may be able to trace it yet farther back. The allusion may be to the passage toward the end of chap. v. of the *Eikon*, "O Lord, be thou my pilot in this dark and dangerous storm," &c. Similarly, plate iii., headed "The Parable of Jotham," forms an appropriate commentary on the exhortation in chap. xxvii.:

"Let not counterfeit and disorderly zeal abate your value and esteem of true piety: both of them are to be known by their fruits. The sweetness of the vine and fig-tree is not to be despised, though the brambles and thorns should pretend to bear figs and grapes, thereby to rule over the trees."

The parable of Jotham is a special favourite with Gauden, who has at least five allusions to it—two of them, those in the Life of Hooker and in *Cromwell's Bloody Slaughter-House*, nearly contemporaneous with the execution of this plate. Was this emblem designed by Gauden? I know not; but on turning to the fourth and last plate I find myself on more certain ground. For the fourth and last plate in this, the definitive edition of the Works of Charles the First, sumptuously printed for R. Royston, "Book-seller to his most Sacred Majesty" and the original publisher of the *Eikon*, is neither more nor less than "the familiar and plain emblem," entitled "The Goodly Cedar of Apostolick and Catholick Episcopacy," &c., which plays so prominent a part in Gauden's *Suspensio Ecclesiae Anglicanae*.

I am compelled to leave unsaid much that I wished to say; but I must not end without expressing my acknowledgments to the friends who have assisted me with the loan of books and in other ways, and to the officials of the Bodleian Library, who have treated me with exemplary forbearance under sore provocation.

CHARLES E. DOBLE.

THE ASHBURNHAM COLLECTION.

Leipzig: June 21, 1883.

Allow me to address to you these hurried lines. *Periculum in mora est!* Is it really true that the famous Ashburnham Collection will go to America? I know the Dublin *Gaelic Journal* and other sources that it contains, among many valuable things, a collection of excellent Irish MSS., partly with rare texts, which ought to remain in the United Kingdom. Some of them seem to be unique. Is there no hope for an arrangement? I trust

you will excuse these questions and explanations by the great interest I take in English scholarship and Celtic philology.

ERNST WINDISCH.

Henbury, Bristol: June 21, 1883.

The Ashburnham MSS., it is to be feared, are lost to the nation; and, unless some effort be made to supplement, and in a measure render the British Museum independent of, Government grants by the establishment of a National Museum Fund, history will continue to repeat itself after the same fashion, till the more important collections in this country have been dispersed, and foreign museums begin to claim more deservedly than our own the title of *British*. Had our forefathers displayed adequate foresight such a fund would have been commenced when the British Museum was first established, and it would by this time, no doubt, have been so greatly augmented through bequests and donations as to be producing a considerable income. The dispersion of such collections as those of Stowe and Strawberry Hill, and of the Meyrick collection of armour, and the loss to the museum of the Faussett Anglo-Saxon antiquities, the Wylie Collection, the Cennola Cypriot antiquities, the Marlborough gems, the Hamilton MSS., and last, but not least, of the Ashburnham MSS., are sufficient arguments for the necessity of some effort being made in the direction I have indicated, though, lamentable to say, this list is anything but complete. That nation must be indeed lost to all sense of public spirit that can continue calmly to witness the neglect of such opportunities, without making some effort to stop, in some measure at least, the annual drain on its national treasures.

SPENCER GEO. PERCEVAL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 2, 5 p.m. Royal Institution: General Monthly Meeting.
TUESDAY, July 3, 3 p.m. Royal Institution: Egypt Exploration Fund: "Excavations at Pithom-Suc-coth," by M. Naville.
FRIDAY, July 6, 8 p.m. Browning: Annual Meeting. 8 p.m. Carlyle.

SCIENCE.

Demosthenes against Androtion and against Timocrates. By W. Wayte. (Cambridge: University Press.)

IT is a very proper and useful task for a University Press to promote such work as this—not the endless repetition of short or school editions of the most familiar classical texts, but the production of masterpieces from the less-known parts of Greek and Latin literature. The Select Private Orations by Messrs. Paley and Sandys are to be classed with the present book, and so are several of the works in Messrs. Macmillan's "Classical Series," notably the recent handy edition of the best speeches of Lysias by Mr. Shuckburgh. A few years ago English students had no ready means of studying these authors or portions of authors; and, consequently, they only gained a very narrow knowledge of Greek and Latin, with an overweening contempt for everything supposed to be semi-classical or post-classical—a contempt generally based on a total ignorance of what they despised. But until we include Antiphon and Lysias, Xenophon's tracts, Polybius, and Plutarch among the Greek books we study, our conceptions of Greek prose literature must be indeed imperfect.

Mr. Wayte's book on these two excellent,

but little known or edited, speeches of Demosthenes is done with all that care and mastery of the subject which we might expect from the editor of a great dictionary of antiquities; and his handling of the legal points involved appears, to a layman at least, highly satisfactory. All students of Demosthenes will find it a valuable addition to their library. Where there is such a wealth of good notes (I may specify those on pp. 154 and 156), it is not easy to make a selection. It is, on the contrary, easy enough to mention the few flaws which an honest worker always likes to have noticed for the benefit of future editions.

To me the notes on *παρά μικρόν* (p. 10), on *σώζειν* (p. 65), and on *παρέστησαν* (p. 22) are not clear; indeed, in several places the commentary suffers from its brevity. On p. 12 *dittographia* is used for a repetition of meaning, not of letters—which seems an odd use. This kind of note (p. 19) is surely obscure: "*τοῦτο μὲν*—Herm. on Viger, p. 702 (Schaefer)." Besides, it is useless to most readers. Mr. Wayte notes (p. 29) a passage where the best MS. (Σ) alone has the right reading, yet he does not adopt it in his text. The assumption (p. 42) that there were thirty thousand citizens at Athens is mainly due to the Symposium of Plato, which is not quoted, where Agathon is said to write plays for an audience of thirty thousand. When quoting Lysias (p. 56) on the enormities of the thirty tyrants, Mr. Wayte appears to forget that it was against rich alien residents that they proceeded, not against citizens; so that the statements of Lysias and Demosthenes are not here, as he thinks, contradictory. The note on *λογιοποιός* (p. 98) seems to confuse the word with *λογογράφος* (not *λογόγραφος*, as on p. xxii.). The statement (p. 101) that the documents inserted in Demosthenes' speeches are now "universally acknowledged not to be genuine" is to be corrected. Those in the speech against Macartatus, which recent critics have declared a spurious speech, are now proved genuine. The Nomothetae, called *ἀναγραφείς* (p. 122), and appointed in 403 B.C., had probably to rewrite the laws in the new alphabet; and this may have been the cause of their name. I also wish that Mr. Wayte had given his opinion as to the earliest use of the *γραφὴ παρανόμων* against persons, which I have argued (in *Hermathena*) to have replaced ostracism, and therefore to have originated (in this sense) about 417 B.C. Mr. Wayte uses German authorities with far more ease and safety than most English scholars do; but he too often gives both German and an English translation. The following misprints in German should be corrected: p. xlvii. "*könnte*" for *konnte*; bei der *Hande* (p. 44); die *Ihr das* (for "je") gehört (p. 135). The phrase quoted from Benseker (p. 117) as *picturesque* is anything but that; it is so homely as to be almost vulgar. But if we may differ here on a point of taste, I think most readers, whatever their politics, will feel unpleasantly this remark (p. 75): "The Greeks were singularly free from that worship of gold and jewels . . . which has marked the Oriental mind from the earliest dawn of its literature to the days of *Endymion*."

There is plainly very little to complain of

when a critic turns to these trifling matters. I cannot but express an earnest wish that Mr. Wayte would produce in the same manner an edition of Antiphon, the father of Attic court oratory, and so help in widening the horizon of the people who prosecute what they call "pure scholarship." May I say in conclusion that in nothing does he show his fairness more than in his estimate of the work done by English scholars in the same field?

J. P. MAHAFFY.

PERSIAN WIT AND HUMOUR.

Trieste.

MR. CHARLES E. WILSON has sent me his first instalment of *Nureddin-i-Jami*, the famous author of "Yusuf o Zulaykhâ;" and this sixth book of *Buhârîstân* he has entitled *Persian Wit and Humour*. The poet is not unknown to the English public. In 1854 Rosenzweig published his *Biographische Notizen*; and in 1879 a compendium of his life was prefixed to a translation of *Sâdâman and Abshâ*; and the whole was affixed to the fourth edition of *Omar Khayyâm* (Umar-i-Khayyâm). This appears to me a mistake. The "Astronomer-poet" must stand alone; it is mere bathos to match him with a Sufistical cento. Mr. Wilson has already made his name as an Oriental, especially a Persian, scholar; and he began, if I remember aright, by assisting the late Hermann Bicknell on a meritorious, but sadly prosaic, version of Hafiz.

The thin volume (forty pages octavo, Chatto and Windus) is daintily dressed in white and gold. After a Preface giving a short sketch of the poet, we debouch upon the "Story" and the "Jest." To the latter we must often unbat as to the oldest of acquaintances; and their chief value is purely genealogical. For instance (*Jest* iii., p. 6) —

"Bahlûl, being asked to count the fools of Basrah, replied: 'They are without the confines of computation. If you ask me, I will count the wise men, for they are no more than a limited few.'"

Bahlûl, the "madman" with the biting tongue, thus preceded Carlyle by a thousand years. In "*Jest* iv." we have a most venerable "Irish bull;" in "*Jest* xvi." *Diogenes Redivivus*; and so forth.

If I were Mr. Wilson I should omit the headings "Story" and "Jest," and leave the reader to label them for himself. Also, "*Jest* ix." should be bodily cut out. As far as I am aware, Persian contains no single book of the category "fit-for-placing-upon-the-drawing-room-table." Even the *Gulistân*, which Jami attempts to rival, would, in literal version, make many a British patriarch stare with all his eyes. Consequently, the translator has the choice of two devices; either stern excision of the peccant part, or preserving the entirety, which must confine it to the inner study. Latin, classical or canine, is but a melancholy compromise.

Mr. Wilson deserves success: the language is well chosen, and the version is doubtless accurate. I hope that we shall soon see the whole *Buhârîstân*, which, he tells me, is ready for printing.

RICHARD F. BURTON.

PS.—Mr. Wilson informs me that no prose version has yet appeared of *Umar-i-Khayyâm's* quatrains, numbering upwards of five hundred. The main difficulty seems to be the text; MSS. are rare, and mostly corrupt. I have a fair copy, given to me at Hyderabad by the late statesman and scholar, Sir Salar Jung, whose premature death was deplored in India and England; and it is at the service of any scholar who will gird his loins for the uphill task. The admirable poetic version, or rather adaptation,

published by Mr. Quaritch contains only *ci. tetrasticha*. Compression makes it over-intense; it is like "Othello" among the tragedies. And it wants a commentary. How many English readers understand No. xxx.?

"What, without asking, hither hurried *Whence*?

And, without asking, whither hurried *Hence*!

Oh, many a cup of this forbidden Wine

Must drown the memory of that Insolence!"

This "Insolence" is Sufi to the marrow. And d'Herbelot is so far right that the Tent-maker, by the law of contraries, has won a manner of reputation for sanctity. His forecast concerning his tomb and the rose leaves is held to be a "Kîrâmât," or minor miracle, the especial privilege of holy men.

CORRESPONDENCE.

THE ABU SIMBEL INSCRIPTION.

Settlington Rectory, York: June 20, 1883.

MR. PALEY's paper read before the Cambridge Philological Society, and reported in the *ACADEMY* of June 16, controverts the unanimous opinion of modern scholars as to the date of the Abu Simbel inscription, which has hitherto been regarded as the fixed starting-point in Greek epigraphy.

Mr. Paley has apparently abandoned the opinion expressed in his *Bibliographia Graeca*, that the inscription is a "hoax;" but he still refuses to admit that the King Psammetichus mentioned in the record can be one of the two well-known Egyptian kings of that name (654-559 B.C.), and "confidently affirms that the writing is not earlier than the Peloponnesian war" (431-404 B.C.), putting forward the startling theory that it refers to some hitherto "unknown king" of that period who also bore the name of Psammetichus.

The possibility of the existence of any such unknown Egyptian monarch who reigned while the Persians were masters of Egypt I will leave to professed Egyptologists to discuss. But, as Mr. Paley bases his theory upon the character of the writing, I should like to call his attention to some palaeographical facts which bear upon the question, and which seem to have escaped his notice, since he affirms that the earlier date "is totally at variance with everything previously known about early Greek writing."

The salient characteristics of the alphabet of the Abu Simbel inscription are—the use of the closed *eta*, the *sigma* with three bars, the primitive *theta* with an interior cross instead of a dot, the archaic forms of *alpha* and *chi*, the use of *o* to denote all the three sounds *o*, *ov*, and *ω*, and the survival of *koppa* as a phonetic sign.

As the Abu Simbel inscription is written in an Ionian alphabet, it must be compared with dated inscriptions from Ionia. A fixed point of comparison is afforded by an inscription from *Halicarnassus*, written by the tyrant *Lygdamis*, the contemporary of Herodotus, *circa* 450 B.C. In this record all the above-named archaisms have completely disappeared, showing that the Abu Simbel inscription must be very considerably earlier than the middle of the fifth century, when the *Lygdamis* inscription was written.

This conclusion is confirmed by the inscriptions from the Sacred Way leading to the temple of Apollo at Branchidae, near Miletus. None of these inscriptions can be later than 494 B.C., when the temple was destroyed by the Persians; and they are believed, with good reason, to range over the greater part of the sixth century. In one of the latest, the inscription of *Histiæus* (*circa* 520 B.C.), *eta* is open, *sigma* has four bars, and the new letter, *omega*, has made its appearance. These tests are also found in the somewhat earlier inscrip-

tion of *Chares* (*circa* 540 B.C.), while they are conspicuously absent from the Abu Simbel alphabet.

Hence, instead of the Abu Simbel inscription belonging to the close of the fifth century, as Mr. Paley contends, the palaeographic tests are decisive in placing it considerably earlier than the middle of the sixth, probably about the end of the seventh century, a date which accords precisely with the historical indications of date furnished by the mention in the inscription of *Psammetichus* as the king under whom the expedition to which the record refers took place. The invention of a hitherto unknown king of this name, ruling over Egypt two centuries later, is therefore encompassed by palaeographical difficulties no less formidable than those derived from historical considerations.

That Herodotus should call the children reared in the camp of the foreign mercenaries of Egypt by the peculiar name by which they designate themselves in the inscription seems to Mr. Paley "marvellous" and incredible. To others it may perhaps seem to be a very curious confirmation of the opinion as to the date of the inscription which is held, as Mr. Paley admits, by "all the eminent modern scholars."

ISAAC TAYLOR.

SCIENCE NOTES.

WE must here content ourselves with briefly recording the two heavy losses which the Royal Society has sustained during the week in the death of Sir Edward Sabine, a former secretary, treasurer, and president, at the great age of ninety-four; and of Mr. William Spottiswoode, in the full vigour of his life, while still occupying the presidential chair.

THE Mineralogical Society has just issued a number of its *Magazine* which contains some papers of considerable interest to Scottish geologists. In fact, the greater portion of the number is occupied with communications from Prof. Forster Heddle, of St. Andrews, one of the former presidents of the society. Probably the most notable feature is Dr. Heddle's description of the beautiful green felspar called Amazon stone, which was discovered a few years ago in Sutherlandshire—its only locality in Britain. The mineral was found in a boulder weighing about one hundred tons, on the eastern slope of Ben Bhreck, near Tongue, and was probably derived originally from Ben Loyal. The crystals of Amazon stone are well formed, rich in colour, and of large size, some of them weighing as much as eighteen pounds each.

The annual meeting of the German Anthropological Association will be held this year at Trier, August 8, 9, and 10.

PHILOLOGY NOTES.

MR. WILLIAM GUNION RUTHERFORD, who has just been appointed head-master of Westminster School, received the following letter from Prof. Cobet, of Leyden:—

"Ex animo gavisus sum quum in praefatione *Novi Phrynicæ* audirem virum doctissimum Rutherford ita dicentem, 'there are unmistakable indications of a return to the old traditions of scholarship as represented in the work of Bentley, Porson, Elmsley, and Dawes,' praesertim quum viderem ea scripta esse ab illo viro, qui antiquam popularium suorum famam vindicare et augere posset. Itaque si mea vox in Britannia audiri posset, lubenter dicerem eruditissimum Britannorum philologum, qui sanam et sobriam majorum methodum admirantur: 'En, habetis virum, qui vobis aliquando Porsonum et Bentleium redditurus est.'"

Among foreign scholars, Mr. Rutherford had also testimonials from M. A. Chassang, E.

Egger, James Darmesteter, and Prof. W. W. Goodwin.

In the *Boletín de la Real Academia de la Historia* for April, the new editor, Padre F. Fita y Colomé, begins a series of articles intended to correct and supplement the two volumes relating to Spain in Hübner's *Corpus Inscriptionum*; the number of inscriptions will be augmented by at least one-half. Talavera, with its *partido*, is the district treated of in the present number.

M. BARRIER MEYNARD has been chosen to represent the Société asiatique and also the Collège de France at the approaching Oriental Congress at Leyden.

TEUBNER announces a contribution towards Latin lexicography by Prof. E. Wölfflin, of Munich, undertaken with the support of the Bavarian Academy.

M. GASTER, of Bucharest, will shortly publish a collection of Roumanian riddles; and also (with Brockhaus, of Leipzig) a Roumanian Chrestomathy, based to a large extent upon MS. sources, with tables showing the declensions and conjugations in Roumanian.

DR. RUDOLF WESTPHAL has just published (Leipzig: Veit) an important work on ancient Greek music.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, June 21.)

A PAPER was read from Mr. Henry Bradley, of Sheffield, on "Ptolemy's Geography of the British Isles." The writer maintained that the prevailing uncertainty with regard to the identification of Ptolemy's British positions was largely due to the looseness of the methods of investigation which had commonly been adopted. In order to provide a satisfactory basis for the enquiry, he had attempted to construct from Ptolemy's tables of latitudes and longitudes a map of the British Islands such as the geographer himself would have drawn. In looking at this map, the first thing which would be noticed was Ptolemy's strange mistake in turning the northern portion of Britain over on its side, so that the northern extremity of Scotland was represented by him as the eastern. The most probable explanation of this error was that Ptolemy had worked from three sectional maps, each map being enclosed in a rectangular frame, with its sides towards the four cardinal points. Ptolemy had from some cause made the latitude of Ireland so much too high that if he had given to the map of Scotland its true orientation it would have fallen quite across the western island. He had, therefore, been led to imagine that the greater dimension of the country lay east and west. An inspection of the map would show that the Cape of the Novantæ was the Mull of Galloway, and Epidium the Mull of Cantire. The "Island Epidium," off the coast of Ireland, was probably Cantire over again—a duplication easy to explain on the hypothesis just stated. The writer suggested that the name of the estuary Ituna (Solway Firth) was preserved in the River Eden, that of Itys possibly in Loch Etive, that of Volsas Bay in Loch Aish, and that of Virvedrum in Farout Head. The normal modern form of Virvedrum would be Forottar (*cf.* Dunottar, anciently Dunfoeder), which could easily be corrupted into Farout. Tarvedum would then be Cape Wrath, and Verubium Duncansby Head. On the east coast, Mr. Bradley gave reasons for identifying Dunum Bay with the mouth of the Tees, the Bay of the Gabrantuici with Scarborough, and the Cape of Oculum with Flamborough Head—rejecting, however, Mr. Elton's derivation of the name from the Welsh *uchel*—high. Identifying Counus with Thanet, the writer placed Cantium, not, as is usually done, at the North or the South Foreland, but at the extremity of the ancient mainland near Richborough. The remarkable accuracy of Ptolemy's measurements between Cantium and the Tamar was then pointed out. The New Harbour was identified with Hastings, and the Trisanton with

the Arun. On the west coast the Stucia was shown to correspond in name with the Ystwyth, and it was suggested that in Ptolemy's time this river discharged itself some miles west of the present coast-line, and received the Rheidol as a tributary. The Setaia and the Belisama were respectively the Dee and the Mersey; the harbour of the Setantii probably the Ribble; and the estuary Moricambe Morecambe Bay. This modern name, however, had been merely borrowed from Ptolemy by antiquaries of the last century. Ptolemy's internal geography of Britain was then briefly discussed, and some etymological suggestions were offered, one of these being that the name Vacomagi meant the people of the "empty plain"—i.e., the open country as opposed to the Caledonian Forest. In discussing Ptolemy's description of Ireland, it was argued that there was no foundation for the common identification of Eblana with Dublin, or for that of the Oboca with the river now called Ovoca—this name being a mere antiquarian figment. The Oboca was probably the Liffey, and the Modonus corresponded in position with the Vatreay.

BROWNING SOCIETY.—(Friday, June 22.)

W. F. REVELL, Esq., in the Chair.—A short paper by the Rev. J. D. Williams was read on "Gwendolen, as compared with Shakspeare's Beatrice." It was the appendix to a paper on "A Blot in the 'Scutcheon,'" read before the Cambridge Browning Society last year.—This was followed by a paper on "Abt Vogler," by Mrs. Turnbull, of Kelso. The writer said that it suited Browning's purpose better to choose a musician now almost forgotten than a famous composer like Beethoven or Mozart, because he wished to fix our minds specially on the fleeting nature of music. After an analysis of the poem and some comments upon it, the writer noticed the marked importance which music assumes in the works of the Platonists. She contrasted the tone in which music is spoken of by Milton and by Shakspeare, and quoted from Sir Thomas Browne and John Norris, winding up by saying that we need not expect to attain to the understanding of what music has to say to us if we regard it as an agreeable noise, a pleasant accompaniment to talk, or the idle employment of an idle hour.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KILN, 115, Strand, near Waterloo-bridge.

Italian Art in the National Gallery. By Dr. J. Paul Richter. (Sampson Low.)

ALTHOUGH there are some opinions in this elaborate treatise with which I cannot agree, there can be no doubt that it is a valuable and much-needed aid to the study of our fine national collection. For a long time the official Catalogue has been of little use, and now it is not only very imperfect and inaccurate, but in some instances contradicted by the official labels on the pictures. At present there are no signs of the long-expected revised edition; and, in the meantime, we must all feel gratitude to independent critics like Dr. Richter for their efforts to lighten our official darkness. We may, moreover, be thankful for the handsome appearance of this volume, with its numerous and beautiful heliographs. One also of the etchings—that from the unfinished picture of the "Madonna and Infant Christ," attributed to Michelangelo—is of singular beauty.

Some of Dr. Richter's views contained in this book have already been published—notably those relating to the Pontormo purchased by Mr. Burton at the Hamilton sale. These first appeared in the columns of the ACADEMY, and correspond apparently with

those of the purchaser, for the picture no longer bears the vague title of "An Allegory," but is called "Joseph and his Brethren in Egypt." No one who has seen the panels by the same master in the Uffizi can doubt the correctness of the new label; and the passage in Vasari describing the picture, which Dr. Richter was the first to disinter, proves beyond doubt that it was part of a series painted by the artist for Piero Francesco Borgherini. Thereby hangs a tale for which we must refer our readers to Dr. Richter's book. As to the authorship of another picture, Dr. Richter and the authorities of the National Gallery are again agreed. This was bought at the same sale, and ascribed in Christie's Catalogue to Henrik de Blès, a Flemish artist, of whom the National Gallery already possessed an interesting example. It is now assigned by both Dr. Richter and Mr. Burton to Cima da Conegliano. In these and some other cases Dr. Richter is clearly right; and the scientific method of criticism which he has adopted is likely to lead him to many such valuable results, especially in ascribing doubtful pictures to the right masters and in rescuing many honourable secondary artists from oblivion. There are good reasons for giving weight to opinions formed by this method, but there are also other reasons as strong for not accepting them as infallible guides. Yet this is what Dr. Richter would have us do, regarding as presumptuous and unsatisfactory what he calls the aesthetic and philosophical criticism of art, and claiming what it would be quite in accordance with the language of his Preface to style the "botanical" method as the only true and quite sufficient one. His own book, however, scarcely supports the pretensions of science to usurp the throne of art-criticism. In many cases, and those particularly of the more important pictures, the scientific method seems to foster diversity of opinion among its professors, and, what is perhaps worse, its tendency seems to be to blind them to all distinctions which cannot be discovered by a microscope.

To take, for instance, three pictures which belong to the school of Filippo Lippi. They are numbered in the Catalogue, 592, 1033, and 1137, and they all represent the Adoration of the Magi. According to the label, the round one (1033), from the Fuller Maitland Collection, is by Botticelli or Filippino; according to the Catalogue, by Filippino; according to Crowe and Cavalcaselle it is by Filippo Lippi. This and the finest of the three (592) are positively ascribed by Dr. Richter to Botticelli. The other, from the Hamilton sale, was bought as a Botticelli, and is now labelled Filippino Lippi. With regard to this last, Dr. Richter thinks that much of the composition appears to be borrowed from Botticelli's works. To me it appears clear that, whoever may be the author or authors of these works, they bear none of those characteristics of Botticelli which are distinct from those of the other masters named; nor do I see in them any of those characteristics which Dr. Richter quotes from Morelli, except it be the predominance of "cherry colour." They have certainly not the "agitated draperies" which Morelli very rightly mentions. In one matter I agree with Dr.

Richter; both 592 and 1033 are by the same hand, and it seems at least possible that all three may be so, despite the more minute manipulation of the Hamilton picture. But whether this hand be one of the three celebrated masters to which one or other of them has been ascribed by different authorities, or whether they are by some unknown disciple of the school who combined the characteristics of all, it would be rash, in the midst of such a conflict of learned opinion, to assert. Certainly, however, to me there seems to be as much reason to give them to Fra Filippo as to Botticelli. The figures do not hold themselves or look out upon the world in the same way as Botticelli's do. They have not that often awkward rigidity, none of that passionate gesture or fervid expression, none, in a word, of that "tensity" which is above all others the mark of Botticelli to an unbotanical critic. The treatment of the hair and the types of the faces seem to me more like those of Filippo than of Sandro. There is a repose in the pictures which seems foreign to the latter's mind; and they show an observation of human character for its own sake, and an interest in ordinary expressions and gestures, which are characteristics of the master and not of the pupil. The type and mien of the Madonna are perhaps still more important points. In all three pictures the Madonna is rather that of Filippo Lippi than Botticelli. In the Fuller Maitland picture it seems Lucretia Buti herself.

Another instance in which Dr. Richter's observation seems to me at fault is that of the Albertina drawing ascribed to Michelangelo, which has been taken by some as a proof that the much-disputed "Entombment of Christ" is by the hand of the great Florentine. He expresses an opinion that it was "perhaps copied direct from the painting." The difference in the heads and the positions of the body would negative this. It is strange that another writer (an R.A.) uses the theory of identity of position as an argument against the ascription of the picture to Michelangelo. He says:

"If we cling to the belief that the painting and the drawing are by the same hand, we are in the dilemma of having to suppose that the greatest designer of the human figure that ever lived made no difference between his representation of a dead Christ half seated on the edge of a tomb and supported from behind and a dead Christ upheld by other figures."

But there is a very notable difference. The figure in the drawing is the more upright and the more rigid, as though it were "propped up" from behind. That the drawing, if by Michelangelo, is not a study preliminary to the picture in the National Gallery there is, I think, no doubt; but this is no reason why both should not be by that artist, who may well have repeated in a later life an earlier *motif*. The ascription of the drawing to Michelangelo is strongly confirmed by a drawing in the possession of the Earl of Warwick, exhibited at the Grosvenor in the winter of 1877-78, and photographed for the illustrated Catalogue. Allowing for the difference of position, the body of Christ in the Earl of Warwick's drawing corresponds so remarkably with that in the Albertina drawing that there can be little doubt that both are by the

same hand. The resemblance is particularly noticeable in the right arm—a limb which is hidden in the National Gallery picture.

Another opinion of Dr. Richter which surprises me is that a close comparison with the authentic portraits of Andrea del Sarto seems to disprove the statement that No. 690 is a portrait of that artist. Either my comparison was not close enough or Dr. Richter's was too close, for to me this process has had exactly the opposite effect. Feature by feature, from the brow to chin, whether with the soft young down on his upper lip as in a portrait in the Pitti, or clean shaven and stout as in the portrait of the Uffizi, the face seems to me identical with that in the National Gallery. I am perhaps still less able to appreciate Dr. Richter's attitude towards the Suffolk Leonardo. In his volume in the "Great Artists" series he seemed to accept it as genuine; but now, for no other apparent reason than that he has not been able to find a record that Leonardo painted more than one picture of the subject, he sees fit to treat it with something like contempt. Surely this is a very weak ground for denying to this artist's hand that work which, perhaps more than any other, bears the very impress of it, and, what is more, of the mind that guided it. Allowing, for the sake of argument, that it is unlikely that there should be no specific record of Leonardo having repeated this subject, how much more probable is it that there should be two pictures than that there should be two Leonardos. For this is the alternative. The man who painted the picture was either Leonardo or his double. Indeed, I think, if not Leonardo, he must have been greater than Leonardo, for the picture is finer in design than the picture in the Louvre. The latter is to a great extent spoilt by the hand of the angel over the head of the Infant Christ. This hand points at the Baptist, and draws away the attention from Christ. This blot has been corrected in the Suffolk picture without disturbing the composition. Instead of the angel's hand pointing away from Christ's head, we have the Mother's hand hovering like a timid blessing over it. Christ is the centre of the whole design; the figure on which the eye rests without a doubt. That any other artist should have dared, or, if he dared, could have succeeded in such an alteration of another man's work is without any parallel in art of any kind. But, if we allow this as possible or even probable, where are the other works of this superior artist? Did he die and leave no sign?

Dr. Richter's treatment of this picture and of the "Cephalus and Procris" by Piero de Cosimo gives us a notion what we may expect if the botanical system of criticism ever gets the upper hand. His remarks upon the latter show how purely historical an attitude can be taken by a critic towards a picture which needs neither date nor the identity of the artist to make it singularly precious to students of a more impressionable kind. To me, this work is finer than any other I know by Piero; it is also to me one of the most purely pathetic of all pictures. Moreover, if one must be historical, it is one of the few classical pictures of its time in which the fancy is really free—

free of the real world, its characters and its scenery, and is able to disport itself in another created by itself. There is not a note, either in the figures, the animals, or the landscape, which is not in harmony with its romantic sentiment. Yet Dr. Richter can write of it thus: "The landscape and the different animals placed in it are perhaps the most attractive features of this composition."

COSMO MONKHOUSE.

MINOR EXHIBITIONS.

THE small collection of American water-colours and etchings at the Egyptian Hall can scarcely be accepted as representative of the artistic power of the United States. In etching, certain Americans have achieved well-deserved fame. The names of Stephen Parrish, the Morans, and Henry Farrer are well known, but most of the plates by these artists now exhibited we think we have seen before. Among the water-colours there are several good things. Those which pleased us most are "A Venetian Well," by Mr. Robert Plum; Mr. Church's illustration of one of Uncle Remus' stories of Brer Rabbit, and his "Dusty Cupid," both charming in fancy and delicate in colour; the Dutch scenes of M. De Haas; Mr. Bolton Jones' "Winter Twilight," Mr. McCord's "Wet Sunday," Mr. Satterlee's "Turkey Girl," and Mr. H. P. Smith's "Summer Sea." To these must be added a few which are more thoroughly national. Mr. Thomas Moran's "Hot Springs of Gardners River, Yellowstone, National Park," is the strangest and certainly one of the most accomplished of these drawings; but Mr. Shurtliff, Mr. Sonntag, and Mr. Smillie also send striking and charming views of Transatlantic scenery. Drawings of extraordinary promise by Leon and Percy Moran, youths of seventeen and eighteen, are not the least interesting contributions to this exhibition. In the same room is exhibited a fine portrait group recently discovered in America and attributed to Sir Joshua Reynolds.

At Messrs. Goupil's new galleries in Bond Street are now to be seen the original sketches by MM. de Neuville and Detaille for their celebrated panorama of the Battle of Champagne. The drawings are six in number, three by each artist. Both the painters, as our readers are probably aware, fought as soldiers in this grand struggle of the second army of Paris from November 30 to December 2, 1870. The drawings are separately framed, but are arranged so that it is easy to see how the entire scene fits together. At the junction of the work of the two artists a wounded soldier, painted by M. de Neuville, is handing his unused cartridges to another, painted by M. Detaille. The whole is probably the most faithful picture of a battle ever painted.

MESSRS. GLADWELL BROS. have on view a considerable collection of old sporting prints, principally by Henry Alken. It includes, however, the coaching scenes of C. C. Henderson, Hopkins' "Hunting Incidents," and some caricatures by Gillray and Bunbury. Though attractive principally to lovers of sport, the exhibition affords a vivid picture of the animal spirits of the beginning of the century, and is interesting as a record of bygone manners and costume.

NOTES ON ART AND ARCHAEOLOGY.

ON Monday last a meeting was held at Marlborough House, at the invitation of the Prince of Wales, for the foundation of a British School of Archaeology and Classical Studies at Athens. We understand that the committee there ap-

pointed purposes to strengthen its numbers and prepare a first list of subscribers before calling a regular public meeting later in the year. As the cause has been so often advocated in the ACADEMY, we may content ourselves with expressing our pleasure that it has now obtained such influential support.

A MEETING of the Egypt Exploration Fund will take place in the theatre of the Royal Institution on Tuesday next, July 3, at 3 p.m., to hear M. Naville's discourse on his discovery of Pithom-Succoth. Sir Erasmus Wilson will take the chair.

SIR NOEL PATON has just completed, by command of the Queen, a replica of his "Man of Sorrows," to be placed in her Majesty's collection, which already contains replicas of the "Home" and "The Good Shepherd" of the artist. The present canvas is half the size of the original picture, which was executed in 1875. It shows "that best of men that e'er wore earth about him," in the midst of a desert solitude, communing with his Father in heaven. The figure is seen in full-length, seated on a mass of foreground rock, and relieved against a distance of waning sky and a background of mountain peaks bathed in the soft purple of evening. It is clad in the traditional garments of red and blue, bound at the waist with a girdle of white linen. The folds of the drapery are treated with that refinement and distinction of draughtsmanship of which the artist is so consummate a master; and the robe which enwraps the shoulders and lower limbs is especially remarkable for the beauty and delicacy of its colours, in which "the lovely green plays into blue." The right hand rests on the rocky seat, and the other, tightly clasped, indicates the mental struggle of the divine sufferer. The head is foreshortened, raised in communion with the unseen Helper, and circled by an aureole, whose light meets and mingles with the radiance that streams from the heavens. The picture is treated throughout with the technical accuracy and precision which is characteristic of its painter, and is full of the deepest pathos and devotional feeling.

THE designs executed by Sir Noel for the medal commemorating the twenty-first anniversary of the Volunteer movement, which we described several months ago, have been carried out very successfully by Mr. Neil Macphail, of Glasgow, and published by him.

THE July number of the *Antiquary* will contain an article by Mr. W. Brailsford on a transitional period of ancient armour, in which the author shows the influence of the Wars of the Roses upon the fashion of armour.

WE understand that Mr. Lefèvre has arranged to re-open his exhibition of Rosa Bonheur's picture of "The Lion at Home" for the entire month of July.

IN the course of excavations in the Via S. Ignazio at Rome, several Egyptian antiquities have recently been discovered, about which we hope to publish full details next week in a letter from Prof. Barnabei. They include an obelisk bearing the cartouche of Rameses II., a sphinx of basalt, and a cynocephalus.

WE are glad to hear that the *Gazette archéologique* has taken a new lease of life. Without any increase of price, it will give in the future sixty plates and 400 pages of text in the year, together with notes and a full bibliography. Hitherto it has been limited to Antiquity; now it will include the Middle Ages and the Renaissance. Of this new department the editor will be M. Robert de Lasteyrie, Baron de Witte and M. François Lenormant remaining joint-editors of the whole. The first number of the new series is due on June 30.

IN the June number of the *Gazette des Beaux-Arts*, M. Charles Bigot commences a review of the Salon, in which he marks as the prevailing tendency of modern French art to take its motives from contemporary life. One of the illustrations is a photogravure from a sketch by M. Rochegrosse from his strange and violent picture of "Andromache." While admitting the power of the composition, and its promise as a work of a young man of four-and-twenty, M. Bigot delivers a warning to the artist which we trust will be salutary.

THE *Allgemeine-Kunst-Chronik* reports that Herr Penther, the custodian of the gallery of paintings at the Vienna Academy, has discovered an Albert Dürer, which was catalogued as a Lucas Kranach. It has some time or other been subjected to a process of restoration, which had completely obscured the original. Herr Penther has been able to remove almost all the traces of this super-imposed work, and the underlying picture is, on the whole, well preserved. The subject is "The Dead Christ taken down from the Cross, lamented by the Holy Women." It is on wood, and is seventy-six centimetres high by fifty-six and a-half broad.

AN interesting discovery was made recently at Augsburg in the course of carrying out some extensive repairs at the Protestant church of St. James. In the process of taking down the old organ, some of the neighbouring surface plaster became detached from the wall; and it was then found that beneath several coats of whitewash, old and modern, there were hidden some very beautiful large frescoes. Among the subjects are our Saviour, the crowning of the Virgin, St. James, St. Anthony, &c. A stone inscription underneath, which also had been rendered invisible by the layers of whitewash, records that they were executed between the years 1480 and 1496.

MR. COMYNS CARR, we take it, has thought more of the public interest than of his own in republishing a series of letters which he contributed to the *Manchester Guardian* about a year ago. The little book is called *Art in Provincial France*, and is published by Messrs. Remington. It is an account of that which has little attraction for the ordinary reader or tourist—the artistic treasure of the museums of France. The English traveller hardly ever stays in the French provincial town unless it be a watering-place half full of English; and, when he does stay, he rarely troubles himself about the museum. But there was a special and quite adequate reason for the original writing of these letters. The Corporation of Manchester was preparing to undertake the charge of an Art Gallery, and it was inevitable that the investigations of Mr. Carr in France should throw light on the right mode of procedure. The republication of these letters, with a thoughtful Preface, confers a double benefit. By it, those of us who may incline to stay a few hours longer than we otherwise should at Dijon are made aware of the objects in the Trimolet Collection, and in the other departments of the museum. Lille and Marseilles, Lyons and Tours, are discussed in the same connexion. And we have, moreover, the benefit of a general Introduction, in which much is urged that may be of use for guidance here in England when our municipalities awake more generally to that conception of their functions which Manchester and Liverpool, Nottingham and Cardiff, have already formed. "In a [French] city of any pretensions," writes Mr. Carr in his Introduction,

"the museum comes as a matter of course with other municipal developments. It is created without difficulty, for the simple reason that its establishment has long been counted among the recognised aims of local enterprise, and because

the principles which determine its organisation and control form an integral part of the machinery of municipal government. The influence which this settled conception of public duty has exercised in advancing the cause of artistic culture can scarcely be exaggerated."

From such a passage as the above, it will be gathered that Mr. Carr's little book is not only serviceable to the rare art student who shall arrest his progress to the South by sojourn at Lyons, or to the Pyrenees by sojourn at Tours, but likewise to the wealthy townsman who is casting about for a method in which he may best confer a service on the place whose industry has enriched him. The book cannot be popular—it must be useful.

THE STAGE. BURLESQUES.

NOTHING this season has really been more successful than burlesque, and that is partly because of the general absence of plays of high quality that the better portion of the public could be expected to care about, and partly because burlesque itself has been treated with wisdom. It stands to reason that just as in pictorial art the sympathies of the intelligent are most readily engaged by the presentation of the joys, the pathos, and the beauty of the current life—of *la vie réelle*, so our interest at the theatre, when burlesque is once in question, is given rather to a parody of a thing of the day than to a parody of ancient story. "Fédora" and "The Silver King"—two of the greatest dramatic successes of the season—are legitimate themes for burlesque; and it happens, to boot, that they have been burlesqued very skilfully. "Stage-Dora" is the version, or perversion, of Sardou's play at Toole's Theatre, and in it the most conspicuous players are Mr. Toole himself and Miss Marie Linden. The lady imitates now Mrs. Bernard-Beece and now Sarah Bernhardt with extraordinary success and no small measure of charm. Her performance more than confirms the opinion we formed of her when we saw her at the Philharmonic more than a year ago, and ventured to ask how it was that so skilled and capable a player—equipped at all points, by appearance, natural gift, and training—was as yet without recognition in the West End theatres. Mr. Toole has profited by what the Gaiety has missed. Miss Marie Linden's burlesque is in the best manner. It is alike spirited and tasteful.

By a curious coincidence, the burlesque at the Strand (that on "The Silver King") owes much of its success to a lady of the same name—Miss Laura Linden—probably a sister of the lady at Toole's. Miss Laura Linden imitates Miss Eastlake in a way that accomplishes two praiseworthy objects. It gives Miss Eastlake's admirers the genuine amusement which results from a most clever parody; and it proves to the rest of the world, at the same time, that they have good reason for their appreciation of the actress—for an actress who was only beautiful, as Miss Eastlake has sometimes been said to be, could never have afforded occasion for so entertaining a travesty. The manner and the effects that are Miss Eastlake's only, and that constitute a part of her stage talent, are brought into view by the skilled exaggerations of Miss Linden; and thus, by a singular process, the individuality of Miss Eastlake, her possession of art and her own method—things heretofore contested by a few—are proved to demonstration. The Miss Lindens have the rare distinction of being refined while they are comical: in Mr. Ruskin's happy phrase, it may be said of them that they "entertain with grace." But the Strand burlesque is also notable for other points. It is written with cool humour, certain of its lines showing a thorough intelligence on the part of

the author of how much there must be of conventional and traditional even in the best plays. We are pleasingly reminded that, however much it may be the actor's mission to hold the mirror up to nature, the playgoer, when he looks at "the mirror," expects to find not exactly nature, but something he has seen before, and we know that he would be aggrieved were he deprived of seeing it yet again. On the stage, we exact artifice, and should indignantly decline the presentation of nature exactly as we see her every day. Mr. Warham is the author of the burlesque, and he is fortunate in the selection of his players. Mr. Edward Righton has hardly been seen to greater advantage than in the present piece, and Mr. Robert Brough gives an excellent parody of the manner of the actor who plays the pathetic faithful servant in "The Silver King." Altogether, the burlesque is very funny. And it is preceded—much to our benefit—by Mr. Edward Rose's authorised version of *Vice Versa*. It is far better than the short conventional comedy, or the sort of piece in which that master of grimace, Mr. Clarke, has been wont to appear. *Vice Versa*, as a novel, was no doubt too long drawn out. The joke, the point, hardly carried so far as had been reckoned upon. But it is exactly the thing to see dramatised—to witness during an hour at the theatre. They play it in two acts. The first is rather thin, but a good deal of fun is crowded into the second, and Mr. Edward Rose and Mr. Robert Brough suffer excellently their position in a world of topsyturvydom. The youngish gentlemen who play the school-boys play them with singular freshness; and they are a great relief under circumstances in which we might have feared and expected the artificial ingenuousness of the ballet girl. Miss Hastings, too, has the air of being becomingly juvenile as the schoolmaster's daughter; and Mr. Hawtrey, as Dr. Grimstone, is the severe and traditional pedagogue. These two persons of the drama do not betray any originality of study on the part of the author. They have long been current coin. It is ages since they were issued from the literary or the dramatic mint. But they wear somehow well, like sterling metal. And the real interest of *Vice Versa* lies, of course, in the relative position of Mr. Bultitude and Dick—the spirit of the middle-aged having passed into the youth, and that of the youth rendering unseemly the conduct of a man whose years are mature. And all this is quaintly exhibited at the Strand Theatre.

STAGE NOTES.

THE French plays have, for some time, been but thinly attended; we will leave experts to decide whether that is because M^{me}. Pasca, however capable, is a trifle uninteresting, or because "society" has actually made the discovery that a drama is not necessarily played best when it is played in a foreign tongue. Now, however, M^{me}. Blanche Pierson and M. Dupuis are among us. M. Dupuis is very skilful, and in M^{me}. Pierson we have often discovered that fine sensibility which is the foundation of genius. In the art of acting, especially in pathetic acting, nothing can be done without it. Without it, perseverance, energy, intelligence, and the most unwavering belief in one's own powers are naught; fine sensibility is the one thing needful. M^{me}. Pierson has this gift; it is never an acquirement. At the moment of writing, she has been seen in only one piece—"Odette," M. Sardou's dramatic plea for the alteration of that French law by which a married woman who is dishonoured can retain her husband's name and drag it through the mire. They are very fond, in France, of hearing social questions debated

on the stage, and M. Sardou has recently taken up a system which M. Dumas and M. Emile Augier practised before him. The matter which in England would be debated in signed articles in the *Nineteenth Century* and the *Fortnightly* is made the theme of M. Sardou's play. But it is not needful to speak here at any length of the drama of "Odette." We have seen a version of "Odette" already in England. We saw it at the Haymarket, where M^{me}. Modjeska played, with elaboration and intelligence, the part which M^{me}. Blanche Pierson plays with sympathy and charm. The minor characters have been well performed at the Gaiety, yet it must no longer be maintained that a French company alone has the secret of giving a good all-round performance. More than one smallish part, though played well in French, is yet played not so well as it was played at the Haymarket. We may, next week, be able to say a word about the performance of "Le Nabab"—the adaptation to the stage of one of the most brilliant romances of the most brilliant of French romance writers.

THE *Daily News* informs us of the arrival in London, thus early, of the famous American actress, Miss Mary Anderson, and it is likewise the recipient of apparently quite exclusive intelligence on the subject of the robes that lady will wear as Galatea. The occasion is one on which a minute survey of the actress's wardrobe may well be forgiven, if it reveals—as it is said to reveal—the possibility of obtaining in dress a sculpturesque effect that was missing even to the delightful Galatea of Mrs. Kendal. We await with interest Miss Anderson's appearance, which will take place, we believe, as soon as Mr. Irving shall have started on his Scotch tour, leaving the Lyceum available for the American company. Shall we be sufficiently gallant to consider Miss Anderson's presence an adequate reason for staying in town after the long vacation has begun?

MUSIC.

HANDEL FESTIVAL AND RICHTER CONCERT.

THE dates on the autograph score of "Israel in Egypt" show that it was commenced on October 1, 1738, and completely finished on November 1 of the same year. One month for such a work seems incredible. Haydn, speaking of himself, said: "I never was a quick writer, and always composed with care and deliberation; that alone is the way to compose works that will last." But Handel, though he produced works which will last perhaps to the end of time, was a quick writer, as may be seen from the dates given on many of his Operas and Oratorios. But he most probably spent more than a month on the composition of "Israel;" and a Magnificat written by himself—or, according to some authorities, by a certain Sig. Erba—was extensively used in the preparation of this Oratorio. We hope soon to say a few words about the vexed question of this Magnificat, to which Mr. Rockstro devotes a chapter in his recently published *Life of Handel*. One can scarcely realise the fact that the colossal "Israel in Egypt" was, when first produced, a failure. For the second performance, in 1738, it was shortened and intermixed with Italian ballads; and the work was only performed nine times during the lifetime of its author. But time, as Berlioz said, is the great avenger; and "Israel" now commands the respect and admiration of all musicians and lovers of sacred music. It is impossible to speak too highly of the performance of the Oratorio at the Crystal Palace last Friday. The grand chain of double choruses describing the terrible plagues of Egypt,

the exodus of the Israelites, the second part, with its wonderful chorus, "The people shall hear and be afraid," and the majestic and triumphant Song of Miriam were sung with firmness, almost faultless precision, and unflagging spirit. The enthusiastic applause during the afternoon showed that the music had again exerted its marvellous power; and the ringing cheers for the conductor at the close of the performance proved how successfully he had accomplished his task. These are no empty words of praise, but a fair acknowledgment of what is due to Mr. Mauns for the way in which he has discharged a difficult and responsible duty; for he was appointed only at the last moment, when it became certain that Sir Michael Costa would be unable to take his accustomed place. Let us hope that, when the next Festival comes round, Mr. Mauns will be able to deliver Handel's works from the bondage of unnecessary additional accompaniments and unwarrantable alterations; and more especially would we look forward to a restoration of "Israel" with Handel's own trombone parts. The number of visitors this year at the Festival was about 87,000—3,000 more than in 1877, the year which before gave the highest figures. The management of the Festival, which was for the first time under the directors of the Crystal Palace, left nothing to desire.

The programme of the eighth Richter Concert commenced with Mozart's Symphony in C, known as No. 6. In 1783 the composer was at Linz on a visit to Count Thun. He arrived there on October 30, and on November 4 gave a concert in the theatre. On the day after his arrival he writes to his father: "As I have not a single Symphony with me, I am writing one for dear life to be ready in time." According to Holmes, the work in question was this No. 6, often spoken of as the "Linz" Symphony; André, however, is of opinion that the one composed and played on this occasion was that in G major (Köchel Catalogue 444). Both belong to the same period, are written for a small orchestra, and are similar in style. The former is delightfully fresh, bright, and at times humorous. The performance on Monday was very fine; the attention to light and shade, the balance of tone, and the finished playing of the band excited general admiration. The audience assembled in the little Linz theatre one hundred years ago can scarcely have listened to a more perfect rendering of the work; but let us hope that they enjoyed it as much, and applauded it as vigorously, as the attentive listeners in St. James's Hall last Monday. Walther's Trial songs from "Die Meistersinger" were splendidly sung by Mr. Edward Lloyd. After these came the Vorspiel and Iocunde's Liebestod from "Tristan," another triumph for Herr Richter. The concert concluded with Berlioz' "Harold en Italie." This interesting Symphony, though not an absolute novelty, is not often heard; and it is a work that improves upon acquaintance. In spite of much that is eccentric, there burnt, as Schumann said, in Berlioz' brain the flame of genius. The Symphony was grandly played, but did not meet with a very cordial reception. The beautiful "Marche des Pèlerins," "one of the happiest inspirations of the gifted composer," was interpreted with rare delicacy. The solo viola part received full justice from Herr B. Hollander. C. A. B., in the programme-book, has exposed the fallacy of the story that Paganini, in a moment of enthusiasm and generosity, gave Berlioz 20,000 frs. It seems now pretty certain that the gift was extorted from the money-loving artist either by Jules Janin, the editor of the *Journal des Débats*, or by Armand Bertin, the proprietor of the same. One or the other appears to have been the originator of this scheme to help Berlioz out of pecuniary difficulties.

J. S. SHEDLOCK.